REPORT RESUMES

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CUE, SOCIAL STUDIES HUMANITIES MEDIA GUIDE.
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THIS DOCUMENT IS ONE OF A SERIES OF MEDIA GUIDES SPONSORED BY THE NEW YORK STATE EDUCATION DEPARTMENT UNDER THE CUE SYSTEM. THE HUMANITIES AREAS ARE DIVIDED INTO 11 DIFFERENT TOPICS. WITHIN EACH TOPIC IS A SERIES OF SUGGESTED FILM AND TELEVISION SUBJECTS. A DISCUSSION IS GIVEN ON EACH OF THE SUBJECTS INCLUDING A SYNOPSIS, A STATEMENT OF PURPOSE, SUGGESTED PREPARATION OF THE CLASS, THINGS PUPILS SHOULD LOOK AND LISTEN FOR, AND SUGGESTIONS FOR FOLLOWUP ACTIVITIES AND RELATED ACTIVITIES. A LIST OF PRODUCERS AND THEIR ADDRESSES IS INCLUDED. THIS DOCUMENT IS A LATER VERSION OF ED 003 786. (JM)

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SOCIAL STUDIES HUMANITIES MEDIA GUIDE

CUE

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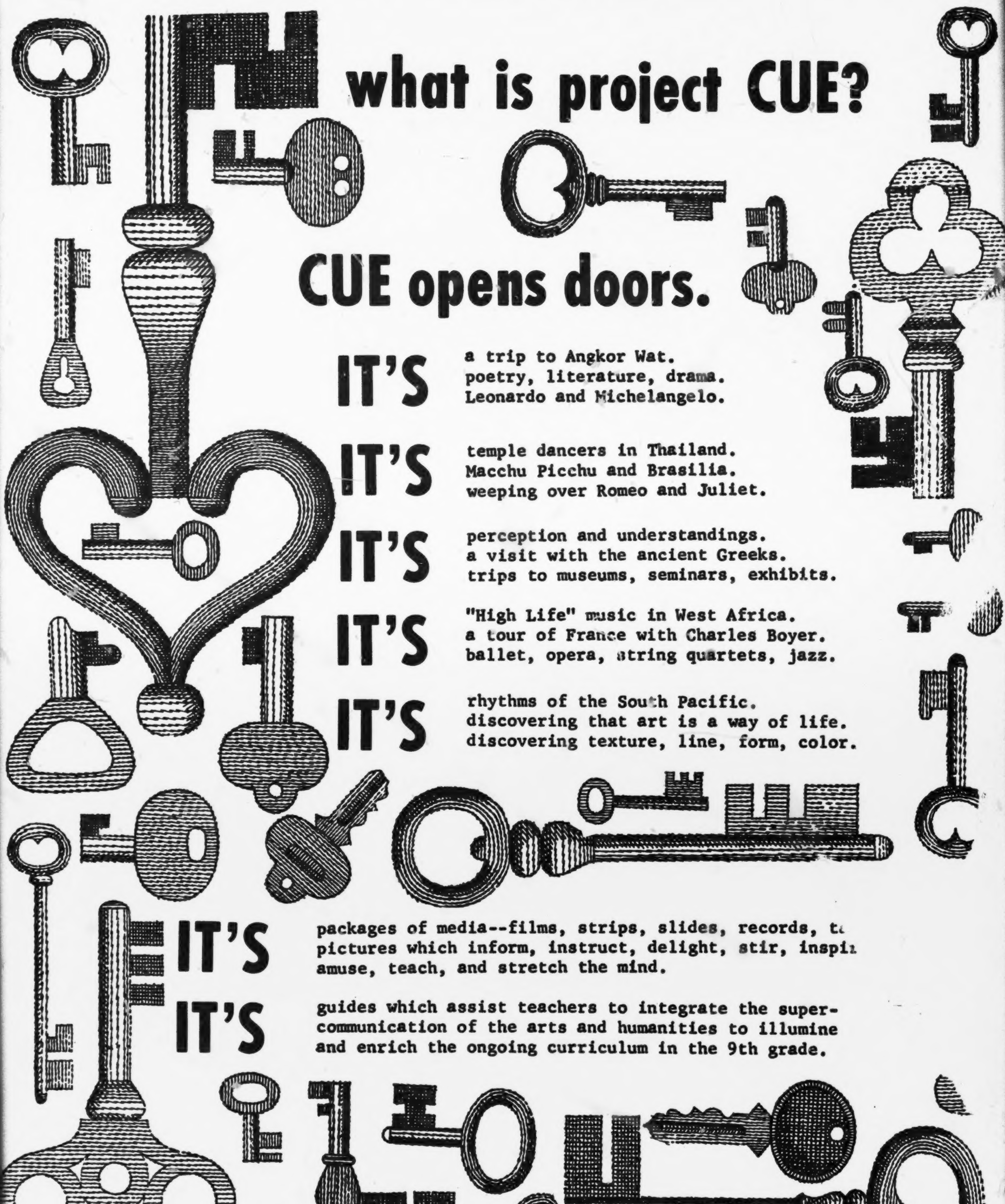

what is project CUE?

CUE opens doors.

IT'S
a trip to Angkor Wat.
poetry, literature, drama.
Leonardo and Michelangelo.

IT'S
temple dancers in Thailand.
Macchu Picchu and Brasilia.
weeping over Romeo and Juliet.

IT'S
perception and understandings.
a visit with the ancient Greeks.
trips to museums, seminars, exhibits.

IT'S
"High Life" music in West Africa.
a tour of France with Charles Boyer.
ballet, opera, string quartets, jazz.

IT'S
rhythms of the South Pacific.
discovering that art is a way of life.
discovering texture, line, form, color.

IT'S
packages of media--films, strips, slides, records, t
pictures which inform, instruct, delight, stir, inspi
amuse, teach, and stretch the mind.

IT'S
guides which assist teachers to integrate the super-communication of the arts and humanities to illumine and enrich the ongoing curriculum in the 9th grade.

"TO SEE LIFE; TO SEE THE WORLD; TO EYEWITNESS GREAT EVENTS; TO WATCH THE FACES OF THE POOR AND THE GESTURES OF THE PROUD; TO SEE STRANGE THINGS--MACHINES, ARMIES, MULTITUDES, SHADOWS IN THE JUNGLE AND ON THE MOON; TO SEE MAN'S WORK--HIS PAINTINGS, TOWERS AND DISCOVERIES; TO SEE THINGS THOUSANDS OF MILES AWAY, THINGS HIDDEN BEHIND WALLS AND WITHIN ROOMS, THINGS DANGEROUS TO COME TO; THE WOMEN THAT MEN LOVE AND MANY CHILDREN; TO SEE AND TO TAKE PLEASURE IN SEEING; TO SEE AND BE AMAZED; TO SEE AND BE INSTRUCTED; THUS TO SEE, AND TO BE SHOWN, IS NOW THE WILL AND NEW EXPECTANCY OF HALF MANKIND." *LIFE

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
ALBANY 1965

V384-N65-2000

The research reported herein was supported by a
grant from the United States Office of Education,
Department of Health, Education, and Welfare.

NOTE TO TEACHER

The instructional resources listed in this guide are for the purpose of bringing enrichment of the arts and humanities to the social studies program. A wide variety of materials are suggested so that the teacher may select those which best fit the needs, talents, and abilities of his group.

The suggested Related Activities and especially the Related Creative Activities may be carried out in the art, music, or physical education class or on the students' own time, if time is a shortage factor. Mutual teacher planning may make provision for such activities.

At times the social studies teacher may wish to invite in the arts or music teacher to assist with the use of the materials, or they may be used in a team teaching situation.

NOTE--INSTRUCTIONAL RESOURCES ON NON-WESTERN CULTURES

The forthcoming social studies curriculum of New York State will concentrate on non-Western cultures at the 9th grade level. This media guide provides numerous resource materials relating to those cultures. The CUE television series, "Cultures and Continents," is completely devoted to these areas. CUE will continue its research and provide a supplement to this guide containing further new resources on non-Western areas. It was decided to leave the materials on the other areas of the world in this media guide since it is used by teachers at other grade levels to locate resources.

A new CUE television series called "Indian Fables and Legends," featuring Mrs. Muriel Wasi of the Indian Ministry of Education, is newly available from the Division of Educational Communications of the New York State Education Department. Supplementary materials to support this series will soon be forthcoming from the same source. Audio tape of the "Fables and Legends" and CUE "Insights" containing further legends are available for use. The titles of the "Indian Fables and Legends" and a synopsis of their content will be found on Page 183.

FOREWORD

Two recent trends in education met in an exciting study, known as Project CUE, culture, understanding, enrichment. The first trend was the growing recognition on the part of educators and laymen, for doing a better job of teaching the arts, the humanities, in the public schools. The second trend recognized the potential impact of a well organized "system" of instruction to support the teacher in his day-to-day teaching.

The combination of these two ideas prompted the United States Office of Education to give the New York State Education Department a grant to integrate the arts into the curriculum through the technique of a carefully planned system of instruction, based upon media-materials, curriculum guides, and suggested methodology and techniques for implementing the program. The Division of Educational Communications and the Bureau of Secondary Curriculum were assigned the task of operating the project under the directorship of Dr. Robert Brown and Mrs. Grace N. Lacy.

Although the teaching of the humanities has been taking place in many schools in the country for many years, the study being made by the Education Department represented several different approaches. First, it was decided that the humanities were for all students and not just for a select few, who chose to elect a special humanities course at a particular grade level. Second, the humanities are part of all subject area content and should be recognized and appreciated in that context. Third, a carefully prepared program of media, materials and methodology could enable the teacher and student to teach and learn in a superior way. With these three points in mind, 13 experimental schools were selected to integrate the humanities program into the ninth grade curriculum.

In July, 1963, nine teacher consultants came to Albany to select the materials suitable to their subject areas. They then wrote lesson plans for use of the materials, under the direction of Mrs. Lacy. The lesson plans were edited by the Bureau of Secondary Curriculum and the assigned subject matter specialists, published, and sent to the 13 project schools. Packages of the chosen materials were assembled and sent to the schools by the Division of Educational Communications.

Mrs. Lacy visited all schools to orient the teachers to the program and explain the CUE system. Curriculum and audiovisual coordinators in each school acted as liason persons between the school and the CUE staff. Throughout the year the materials and guides were used and evaluated by the CUE teachers. As a result of one year's use, the materials and guides have been revised and upgraded in the light of the criticisms and suggestions of more than 250 teachers. Dr. Brown conducted testing in all schools before and after the cultural material had been used.

Special acknowledgement should be expressed to each individual who participated in Project CUE. Since this is impossible, due to the large numbers that have contributed to the effort, the Department can only recognize in a general way, the help given by the United States Office of Education; the National Art Gallery; the teachers, coordinators and administrators in the thirteen project schools; the special writers and subject area supervisors; the staff of the Division of Educational Communications and the Bureau of Secondary Curriculum; and the manufacturers and producers of the media-materials used.

Lee E. Campion
Director, Division of
Educational Communications

Hugh M. Flick
Associate Commissioner for
Cultural Education and
Special Services

ADDENDUM

CUE has now been renewed for a third year by the United States Office of Education (1965-66). Interest in the project has become widespread throughout the State, and requests for the guides and information about the project come in from many parts of the country. A new "Do-It-Yourself Guide," which gives helpful information to those schools interested in implementing the CUE system, is now available. Use of this guide, CUE subject guides, and materials lists enable any school to benefit from CUE's pioneer research in arts and humanities integration through media and a "systems" approach.

Persons wishing further information about CUE should direct inquiries to:

Director of CUE
New York State
Education Department
Albany, New York

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INTRODUCTION

In recent post-Sputnik years, there has been little time in the schools for the humanities. So many people seemed dedicated to the proposition that science was the answer to all their problems, that billions were spent on experiment and education in the sciences and almost nothing at all for the humanities. The thought seemed to prevail - Rembrandt and Shakespeare - what good are they? They can't put a man on the moon or money in the bank. Because science has solved so many problems, people think it can solve all problems even the social ones. Scientific solutions to human problems sound wonderful on paper but they too often lack realism. They fail to take into account human passions, prejudices, greed, fears, traditional and political realities.

We spend billions to get to the moon; and yet, we do not know how to help the thousands of persons who die agonizingly of cancer each year.

We spend hundreds of thousands to find the half life of an obscure atom, yet we cannot cure the common cold.

We test nuclear bombs to keep ahead of the Russians and expose our children to genetic deterioration.

Modern chemistry helps us raise so much food farmers are paid for not growing crops - yet, millions die of starvation annually. We spend untold sums on research in automation to put people out of work - we then spend more to keep them on relief or give them psychiatric care.

Science promises the abundant life and this we want but we need something more - we need to learn how to live the good and satisfying life - and this we can learn from the arts and the humanities.

The total measure of man must be more than scientific precision. Science gives us knowledge and power of action. It tells us what we can do - the humanities tell us what we ought to do. We must have a knowledge of science if we are to live - a knowledge of the humanities if we are to live well. The arts and humanities are less a sum of knowledge than a way of thinking and being which helps us mature, gives us values and adds new dimensions to our beings. Great scientists realize there is no dichotomy between art and science. Both artist and scientist are studying nature in their own way to give new insights to man. Forward looking educators realize that instead of stressing the memorization of facts, we need streamlined courses which are thorough in their integration of important principles and more than surface deep in their provision for education in the process of making judgments, forming values and learning to think.

Many people are beginning to think that the arts are forms of super-communication around which we can group many studies. The reason for this is - the more complicated the truth, and there are some very complicated ones around today - the more likely it is to be grasped by an experience with one of the poems or paintings or compositions of music which speak to us through the eyes, the ears, and the heart to strike responsive chords in us to help us understand the great ideas and principles of man.

Much learning goes on at a nonverbal and emotional level. Many people feel that from a study of the arts and humanities will come a knowledge of the values which have stood the test of time and which give men convictions and the courage to stand by and for them. This conviction has grown so great that the Council of Learned Societies has published a report on the Humanities. Below are excerpts from this important report which requests the establishment of a National Foundation for the Humanities. The report urges expansion and improvement of activities in the arts and humanities for the good of the national interest.

National Report of

THE COMMISSION ON THE HUMANITIES - 1964

> "In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music and the sciences."
>
> The President's Commission on National Goals.

The humanities have played an essential role in forming, preserving and transforming the social, moral and esthetic values of every man of every age. The humanities are a body of knowledge usually taken to include the study of history literature, the arts, religion and philosophy. These studies are essential in education for the growth of the individual as a rational being and a responsible member of society.

Science and the arts are not dichotomous but are by nature allies. If the interdependence of science and the humanities were more generally understood, men would be more likely to become masters of their technology and not its unthinking servants.

Even the most gifted individual, whether poet or physician, will not realize his fullest potential or make his fullest contribution to his times, unless his imagination has been kindled by the aspirations and accomplishments of those who have gone before him. The arts and letters are therefore, where we look most directly for the enrichment of the individual's experience.

Over the centuries, the humanities have sustained mankind at the deepest level of being. In the formative years of our own country, it was a group of statesmen who fused their own experience with that of the past to create the enduring Constitution of the Republic.

During our early history, we were largely occupied in mastering the physical environment. Soon after, advancing technology put its claim on our energies. The result has often been that our social, moral and esthetic development lagged behind our material advance. We are proud of our artists and scholars and our technology, which has made their work highly available, but this is not enough. Now more than ever, with the rapid growth of knowledge and its transformation of society's material base, the humanities must command men of talent, intellect and spirit.

The state of the humanities today creates a crisis for national leadership. Many of the problems which confront the people of the United States involve the humanities. Among them are the following:

- All men require ideals and vision. Americans need today, as never before, understanding of such enduring values as justice, freedom, virtue, beauty and truth. Only thus do we join ourselves to the heritage of our nation and human kind.
- Wisdom - without the exercise of wisdom, free institutions and personal liberty are imperilled. The humanities impart insight and wisdom.
- When Americans accept their cultural responsibilities, the arts will help us understand cultures other than our own. Few people can understand a nation which spends billions on defense and will do little or nothing to maintain the creative and imaginative capabilities of its own people.
- World leadership cannot exist solely on the force of wealth and technology. Only excellence of goals and conduct entitle one nation to ask others to follow its lead.
- Greater life expectancy and automation make leisure a source of personal and community concern. The arts and humanities provide a stabilizing influence and fill the abyss of leisure profitably and enjoyably.
- The arts and humanities hold values for all human beings regardless of their abilities, interests or means of livelihood. These studies hold such value for all men precisely because they are focused upon universal qualities rather than on specific and measurable ends. They play a uniquely effective role in determining a man's behavior and values. These studies therefore should not be reserved for scholars alone but should be for all students whether they leave school after grades 9, 12, or after college or a doctoral degree. While the schools are not the only agency to accomplish this task, there is no other in America that bears so heavy a responsibility.

USING CUE MATERIALS EFFECTIVELY

The following points are stressed to give insight into the CUE system and the utilization of CUE materials. CUE schools are supplied with packages of media described in the CUE guides. Other school or libraries may also acquire the CUE materials from the listed producers in the back of this guide.

- CUE guides contain a wide selection of classroom tested materials related to the New York State Curriculum so that the teacher may select those which best suit the needs of his group.
- The Synopsis which is a description of each piece of material is provided for the teachers convenience in selecting material to preview.
- Synopsis and "Suggestions for Class Preparation" provide for class orientation and motivation.
- "Look and Listen For" items point out important areas in the material. Alerting students to these items results in increased retension of important factors.
- "Follow-Up Activities" contain numerous suggestions to stimulate the teachers own creativity.
- The Related Materials listings saves teacher time in locating other sources. Librarians may wish to acquire CUE related materials for teacher and student convenience.
- A stimulating learning atmosphere is made possible through permanent and traveling exhibits of art reproductions and realia as well as performances provided by CUE. These activities serve as a unifying thread around which many student experiences may be grouped. Such beneficial unification of learning experiences may be further enhanced by:
  - occasional use of team teaching
  - use of art and music teachers as resource persons
- A TV program "Cultures and Continents" provides for mountain top experiences ordinarily not obtainable in the classroom. This program gives insight into non-western cultures through their arts. Large group viewing of these programs enables some teachers to have free time for mutual planning.
- Kinescopes (filmed versions) of these shows are available for those schools not serviced by TV.
- Cutural organizations channel many of their services to schools through CUE.

- Business and Industry provide materials for schools through CUE. Such services are related to the curriculum in a meaningful way.

- CUE provides materials to develop abstract concepts and generalizations. Some of these materials may be seen, felt, smelled, heard, manipulated, or organized, assembled or taken apart during learning. These experiences are those which are retained and recalled and become a permanent part of the students knowledge.

- There is no substitute for teacher guidance and insight in selecting planning, organizing and using instructional materials. CUE provides the teacher with a wide choice of classroom tested, teacher certified materials which save teacher time in locating and evaluating materials and free that time for the important personal aspects of teaching.

- CUE materials are keys which open doors to new vistas of learning interest, broaden horizons and increase perception but it is still the teacher who remains THE MASTER KEY in proper selection, use and development of insights.

The Argument for Inter-disciplinary Relationships

Too commonly, the teacher teaches his subject, or a unit within it, without reference to its relationship to other components of the curriculum. Students often study one subject after another, with no idea of what his growing fund of knowledge might contribute to an integrated way of life.

The special job of education is to widen one's view of life, to deepen insight into relationships and to counter the provincialism of customary existence; in short, to engender an integrated outlook.

The arts and humanities may be used as a unifying thread in the curriculum. This unitary view of the curriculum is important because:

- Comprehensive outlook is necessary for intelligent decisions.
- A person is an organized totality - not a collection of separate parts.
- An atomized program of studies engenders disintegration in the life of a society.
- The value of the subject is enhanced by an understanding of its relationship to other subjects.
- Knowledge does not exist in isolation; integrated subject matter is more meaningful.

TIME TO INCLUDE THE ARTS?

Many teachers are firmly convinced of the worth of including the arts in the curriculum but profess they do not have the time to do so. The following are a few suggestions for making time available.

- Use the arts as a vehicle for subject skills
  The study of all subjects needs a vehicle. The arts can be such a vehicle - one can learn all the technique and skills of reading and communication while learning about the arts. Art and science are inextricably related; both are looking for sense, order, and beauty in the universe. True understandings of the people of the world cannot be grasped out of the context of their arts. Industrial arts are an outgrowth of fine arts. Homemaking involves knowledge and use of arts. The compelling reason for use of the arts as a vehicle is that students today are in dire need of acquiring a much higher level of cultural competence than was formerly thought adequate.

- Use of large group instruction
  Several groups may view T-V, a film or hear a lecture given by one person, thus freeing teachers for mutual planning or conference.

- Independent Study
  Students may use filmstrips, programed learning or do independent research on their own in study hall or learning center or library.

- After school seminars
  On arts and humanities for interested groups may be given.

- Use of time ordinarily not used for study-Before school, lunch hours, home room activity periods may be used for listening to good music or other activities.

- Out of School time
  Evenings, weekends may occasionally be used for museum or concert visits, architectural tours.

- Assembly programs may be cultural in nature. Thus large groups can be reached.

- Use of a stimulating environment
  Students learn at least as much outside of class as in. Educational displays provided by CUE, effective bulletin board displays create an atmosphere for learning and teach students in incidental moments.

CULTURAL ITEM: "STORY OF COMMUNICATION" (Film)
14 min., Color, John Colburn Associates

CURRICULUM AREA: Topic 1, "Geography of the 'Shrinking World'"
Section A, "Advances in Communication"

PURPOSES:

To present an evolutionary picture of communication from earliest times to today's complex world.

To enumerate the various means man has developed so that he might communicate to his fellow man.

SYNOPSIS:

What separates man from the animals? Prehensile thumb? Ability to use tools? His upright position? Yes, all these help to make man higher than the beasts, but the chief distinction lies in man's ability to communicate in a variety of complex forms.

The almost infinite capacity of the human brain to receive and store wisdom and experience is augmented by man's ability to tell and interpret these experiences to others.

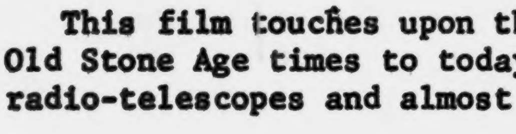
Communication probably arose out of the need to survive. This "need" hasn't changed much since the cave times. The "hot line" from Washington to Moscow is a communication device designed to prevent loss of a world. One telephone call separates man from eternity.

This film touches upon the evolution of communication from primitive Old Stone Age times to today's inter-related society, with its Telstar, radio-telescopes and almost microscopic transistor sets.

SUGGESTED PREPARATION OF THE CLASS:

1. To dramatize the fact that the most amazing part of the revolution in communication has occurred during students' lifetime, place on the board these names: Marco Polo, Magellan, Washington, Pony Express, De Witt Clinton, Andrew Jackson, Alexander Bell, Marconi and Kennedy. Discuss with the class how long it would take to send a message a thousand miles during the time of these people.

2. To further dramatize how communications technology has shrunk the world, point out that the Battle of New Orleans was fought, after peace had been reached in Washington, because the news had failed to reach New Orleans in time. Then mention President Kennedy's death, known to millions all over the world in minutes. Bring out that as communication becomes more meaningful and complex, so too do our lives, with many more things to learn and people to deal with, as our personal world widens.



3. To demonstrate essentials of human communication, tell the class that you will communicate with them without words. Give some demonstrations such as the following, and ask students to interpret the meaning of each:

- Scowl or frown; show boredom or surprise.
- Hold up a red object; a green object.
- Make the gesture to show an expanding balloon; make a fist.
- Pantomime the act of drinking.

4. Be attentive for sounds of surprise, laughter and agreement from the class. Mention the three items (surprise, laughter and agreement) afterward, and ask students for a quick appraisal of the communication experiment.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Man's early isolation, which produced two major concerns: survival and companionship.
- Discovery and control of fire, which provided, among other things, a signal with which to communicate - an alternative to blowing through animal horns.
- The sharing of inventions and discoveries by means of hand-made objects, by drawings and eventually by picture writing, which made possible the dissemination of knowledge.
- Invention of the printing press and the use of books, which made knowledge the common property of all who could read.
- The harnessing of electricity and the development of instantaneous world-wide communication.
- Mankind's insatiable quest for knowledge, which has led to the development of devices to probe the ocean bottoms and to photograph the closest planets.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss this question with the class: "Since the time of your birth (the student's birth), what improvements or inventions have come into existence to facilitate the transmitting of information?"

2. Have pupils discover to what extent various areas of the world today use: fire or torch for a signal; animal horns for communication; hieroglyphics; printing press; books; telephone and telegraph; radio; television; communication satellites.

3. Make the statement, "Art is a means of communication," and have the class discuss it. The use of art in cartoon form might be used to illustrate the statement. Ask pupils to suggest why cartoons are used to communicate ideas. Ask why drawings and paintings, and other art works, often communicate more forcibly than words. (They often involve the emotions as well as the intellect.)

SUGGESTED RELATED ACTIVITIES:

1. Developing further the theme that "art is a means of communication," have a student make a series of drawings illustrating certain thoughts, ideals and sentiments of man. Some suggestions are: the Colosseum, Winged Victory of Samothrace, Mona Lisa, the Arch of Titus, the Cathedral of Notre Dame, the Empire State Building and any other great work of art or architecture that is the common property of us all.

2. Certain questions should accompany the picture series:

   - What is being communicated here?
   - What elements make up the communication?
   - How was it accomplished by its artist or builder?

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students depict the development of communication down through time. This would serve as a review of the film, and a highlight of our own progress.

RELATED MATERIALS:

Films:

Man and His Culture. (Encyclopedia Britannica)
Buma. (Encyclopedia Britannica)
Communication Primer . (Charles Eames)

CUE Insights:

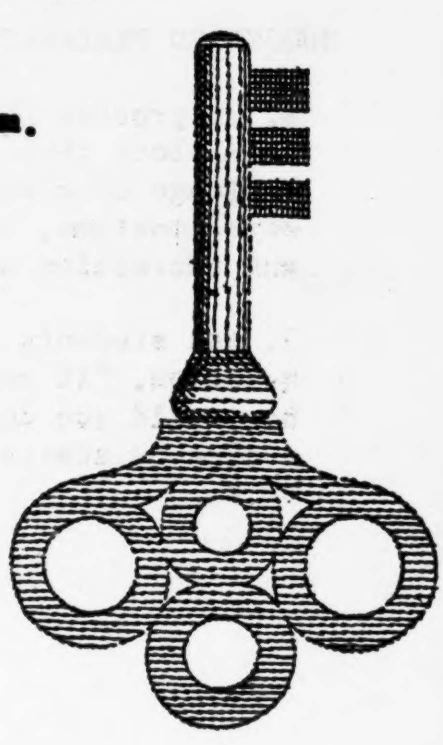
Architecture.
How Art Expresses Life.

Filmstrips:

Communication Series. (Society for Visual Education) (CUE)

Teacher Reference:

The Science of Human Communication, ed. Wilbur Schramm.
(Basic Books, 1963. $4.50)



CULTURAL ITEM: "MAN AND HIS CULTURE" (Film)
15 min., B & W, Encyclopedia Britannica Films.

CURRICULUM AREA: Topic 1, "Geography of the 'Shrinking World '"
Section B, "People of the Earth"

PURPOSES:

To gain a sociological attitude or way of looking at and analyzing mankind.

To present both diversity and similarity of cultural customs around the world.

To dramatize the need for understanding, acceptance and appreciation of cultural ideas and practices different from your own.

SYNOPSIS:

Unless one travels widely and sees things with an open mind, the world may be only as large as Main Street, U.S.A. We can't afford parochialism, narrow provincialism and bigotry. The "atomic" and "jet" age is a grim reminder that we live on an uncomfortably small, somewhat overcrowded planet. One single bad human relations act could set off a chain reaction that could engulf us all in a sea of destructive hate.

We need to know that other people, cultures and ideas exist, that values are relative to a society, not necessarily universals acceptable to everyone. The cliches of the past - "East is East and West is West," the "White Man's Burden," or the superman myth, must remain in the past if we are to survive.

This film presents man as a diversified family with varied customs, traditions, mores and folkways. Mankind is held up to scrutiny. His art, religious practices and cultural development are examined and compared. The film is, therefore, an exercise in comparative elementary sociology.

SUGGESTED PREPARATION OF THE CLASS:

1. To provide the students with an adequate frame of reference for the film, place this definition on the chalkboard: "Culture is the accumulated heritage of a society that includes, among other things, traditions, folkways, customs, language, religion, history, art, music, architecture, work and recreation habits, educational processes and cultural ideals."

2. Ask students to hold this premise in mind while they consider the question, "If you were a visitor from outer space visiting America today, how would you describe America's culture to your homefolks?" Give them a clue by stating that Americans rely heavily on machines to do their work.

3. Have students record pertinent cultural features characteristic of the United States. Conclude with some such statement as: "Our film deals with this same problem. Visitors from another planet visit our earth and observe the patterns of culture found around this globe. Perhaps this film can help us see our own culture in a new light."

PUPILS SHOULD LOOK AND LISTEN FOR:

- The social scientist's approach in examining culture.
- The classification of the human species.
- The basic needs of man.
- The diversity and similarity of art, agriculture, religion and recreation among various cultures.
- The ways in which culture is transmitted.
- The groups and institutions of man.
- Indications of the nature of American culture.
- The babel of language, the sounds of civilization.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To add to interest aroused and to guide post-film analysis, ask:

   - What is the role of the cultural anthropologist?
   - What is lacking in the movie that should have been included?
   - How can one's own culture hinder understanding and appreciation of another culture?
   - How can studying other cultures help us better understand our own? For example, does the conspicuous consumption shown by the potlatches of the Kwakiutl Indians of the Northwest have a counterpart in today's society?
   - Though we consider our culture a high one, do you think it possible to learn much that is worthwhile from other cultures? (See Ruth Benedict's "Patterns of Culture.")

2. Special oral reports might analyze any two cultures, with emphasis on cultural similarities and diversities: American culture and Chinese culture, for example.

3. Ask each student to bring in one non-American cultural item: a Delft dish, a Spanish shawl, a Nigerian mask or other. Ask students to deduce what they can about the culture which produced each.

SUGGESTED RELATED ACTIVITIES:

1. Since adolescents are vitally interested in themselves and other adolescents the world over, have a student make a chart comparing adolescents from three different cultures concerning length of schooling, dating, freedom to select their life's work, the use of cosmetics. This activity enhances understanding of the benefits of cultural anthropology as it gives students a new look at themselves.

2. Have a student make up an opinion poll, a type of cultural reaction test, and administer it to a group of cooperative students. Ask questions like: "What is your response to bird's nest soup?" (Negative?...No reaction?...Curious?...Positive?) The test could launch a discussion of attitudes, prejudices and customs of various societies.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have a student write a story about a youth somehow put in a different society, where all customs are strange or reversed from his own. This story should touch upon an essential human weakness: that which is different is threatening.

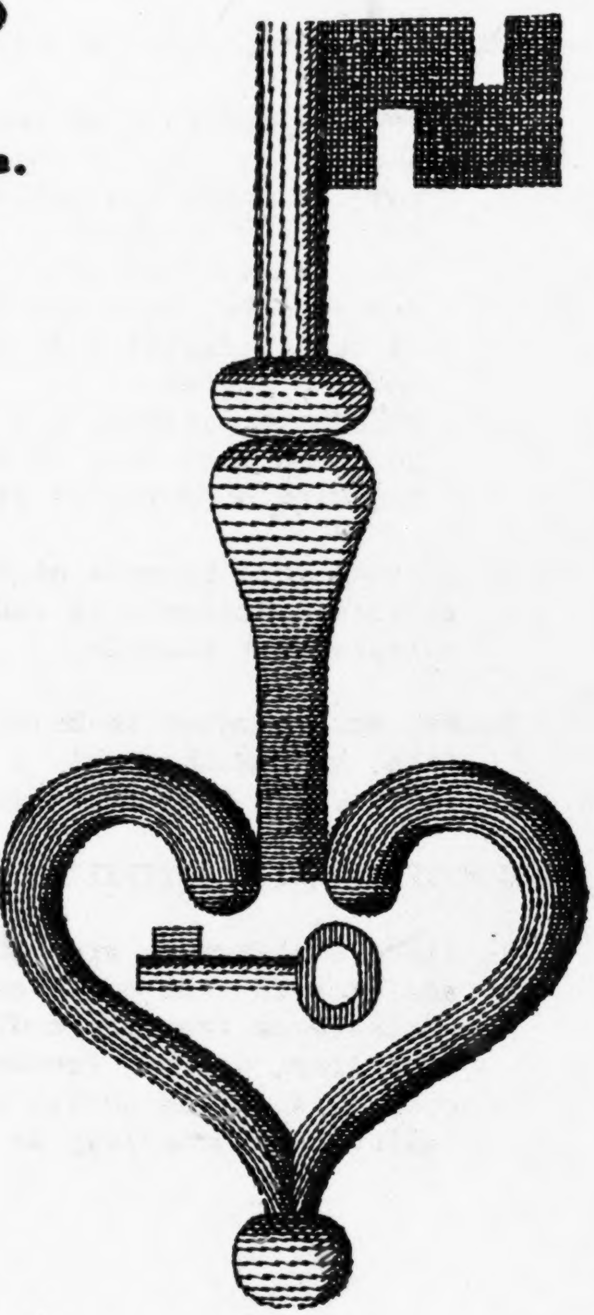
RELATED MATERIALS:

Films:

Brotherhood of Man. (Commission for Human Rights) (CUE)
Major Religions of the World. (Encyclopedia Britannica Films) (CUE)
Golden Door. (Brandon Films)
Picture in Your Mind. (McGraw Hill Films)

Teacher Reference:

The Man and His Faith, Tor Mohammed Andrae.
(Torch TB 62, $1.25)
Non-Christian Religions, Horace L. Freiss
(A to Z, Universal, 4623. $1.95)
Islam, Alfred Guilluame. (2nd ed.)
(Penguin, A311. 95¢)
Primitive Religion, Robert H. Lowie.
(Universal 35. $1.65)
Cultural Patterns and Technical Change,
Margaret Mead. (Mentor MT 346. 75¢)



CULTURE ITEM: "PICTURE IN YOUR MIND" (Film)
25 min., Color, McGraw-Hill Films.

CURRICULUM AREA: Topic 1, "Geography of the 'Shrinking World' "
Section B, "People of the Earth"

PURPOSES:

To demonstrate to students the tug-of-war that has always existed since the beginning of time between the positive (creative impulses) and the negative (destructive impulses) in man.

To stimulate discussion about the races of man, the climatic impact on primitive man, and the need to curb the old, negative forces that threaten the world today.

SYNOPSIS:

Man has always acknowledged evil in himself. Satan, the Id, death-wish - there are many ways of saying simply that man has a dual nature, one constructive and good, the other destructive and evil. Civilization is essentially the triumph of the former over the latter. Man has created at least twenty-one civilizations, according to Toynbee. He has either destroyed or stunted twenty-one attempts to build a worthwhile life for himself.

Today, civilization and survival are on the block again. Some pessimists think we are running out of civilizations and time.

This film stresses the need to recognize the potential good and evil in us all, to learn why we hate and fear. It suggests ways to live peacefully with one another, to recognize our common origins, to understand and appreciate our differences. Bold truth about race relations is presented in compelling color, animation and sound.

SUGGESTED PREPARATION OF THE CLASS:

1. To stimulate attention and concern regarding the topic of race and survival, offer this quotation: "The next war will be fought over the color of man's skin." After discussion of the race issue and of civil rights for all, point out that the white race is a minority among the races of men.

2. To clarify students' thinking on race, help them establish the correct scientific meanings of these terms: race, religion, culture, nationality and customs.

3. Discuss the significance of race, and the extent to which all peoples are similar. Use the filmstrip, "Color of Man," to support this discussion.

4. Refer to page 38, Topics 151, 152, and 153 of The State Education Department handbook, Teaching About World Regions, for teaching suggestions concerning the topic of race.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Evidence that:

   - Man can choose between living in a world of war or a world of peace.
   - The destructive, primitive force within man is waiting for an opportunity to appear, despite the veneer of civilization.
   - Climatic conditions forced man to huddle in groups, then to migrate for food and safety.
   - Early isolation of large groups on the earth led to racial groupings.
   - Isolation contributes to suspicion of foreigners, fear, hate, and wars.
   - The progression of man down through the ages has been a see-saw battle between forces of civilization and forces of destruction.
   - In an overcrowded world, we live too close to each other to tolerate hate and war.
   - The old destructive impulse must now be curbed lest we destroy ourselves.
   - We need the intelligence to learn how to live peacefully.

2. The artistic quality of the animation, the music that represents forces within man, the babel of fear and hate.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To make sure pupils get the message of the film, ask these or similar questions:

- Do you think we really have a choice of the kind of world in which we want to live?
- Does man have a capacity for both good and evil?
- Which do you believe: race hatred is a learned attitude, or it is an inherent trait?
- What do scientists consider the main reason for differences of color among races?
- Why have various people developed different customs and ways of life? (Mainly in an attempt to adjust to their geographic environment.)
- What can we do in our community to reduce fears and hate that separate people?

SUGGESTED RELATED ACTIVITIES:

1. Have the class read, "Lord of the Flies," by William Golding. Using this book, develop the issue of the evil or negative forces in man.

Although the tenor of the book is pessimistic its message ties in with this film.

2. The topic lends itself to a mural presentation. Have a student symbolize the emotions of hate, fear, suspicion, war, isolation and destruction, and in contrast, those of love, trust, cooperation, understanding and constructiveness. Masks, symbols and actual drawings may be mixed in any combination.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To deepen students thinking about the film, assign topics like these for creative writing:

"I Have Seen Death Before But Yet There Is Hope!"
"Lower Than The Angels - Higher Than The Animals"
"You've Got to be Taught to Hate"

RELATED MATERIALS:

Films:

Golden Door. (Brandon Films)
Brotherhood of Man. (New York State Film Library) (CUE)
Boundary Lines. (Julien Bryan)
Sing a Song of Friendship

Filmstrip:

Color Man. (Univ. of California)

Books:

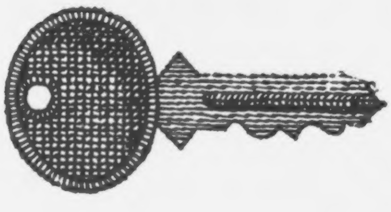
Family of Man - Wm. Stiechen Photographs.
Lord of the Flies, William Golding.

Record:

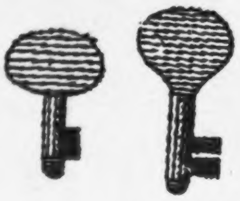
You've Got to be Taught to Hate - from "South Pacific."

CUE Insights:

Brotherhood of Man



CULTURAL ITEM: "SUBMERGED GLORY" (Film)
30 min., B & W, Contemporary Films.



CURRICULUM AREA: Topic 1, Section B, "People of the Earth "
Topic 12, Section A, "The Interdependent World."

PURPOSES:

To display the progress and diversity of architecture through the ages.

To widen understandings of the ideas and ideals of various cultures as expressed in architecture.

SYNOPSIS:

Since the main aim of cultural geography is to help us understand other societies, we must dig beneath the surface of today's happenings. This film gives an overview of the world's great architecture and helps students understand how these structures reveal the societies of their creators. Seeing the characteristic forms and understanding the functions of the structures of various peoples provides better understanding of these cultures as they are today.

SUGGESTED PREPARATION OF THE CLASS:

To give preliminary insight into the film's concepts, display pictures of buildings such as a pyramid, a medieval castle, the United Nations building.

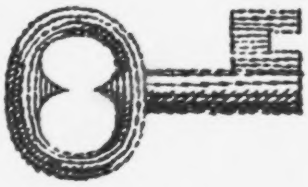
1. Ask students to identify each building and the culture it represents.

2. Ask also about each building:

    - How long did it take to build?
    - What is its function (purpose)?
    - What makes this structure typical of the civilization?

PUPILS SHOULD LOOK AND LISTEN FOR:

- The architectural "signature" of each culture.
- The sphinx, pyramid and columns of Egypt's temples.
- The grace of Greece's temples.
- The strength of Rome's arches.
- Pagodas of China.
- Carved temple walls of Cambodia.
- Ruins of an excavated Indian city.
- Incan, Mayan and Aztec temples.
- The music which accompanies each structure shown.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To improve understandings of architecture as a cultural expression, engage in these or similar activities:

- Have students make a bulletin board containing architectural forms characteristic of various societies. (Obtain aid from art teacher, librarian and CUE Industrial Arts Kit.)
- Discuss how history can be read in architecture. (e.g., Spanish colonial architecture in Mexico and South America denotes Spanish invasion and suppression of pre-Columbian cultures.)
- Discuss function in architecture compared with function in other arts. (See CUE Insights on Function.)

SUGGESTED RELATED ACTIVITIES:

Oral reports may be made on famous buildings showing how each is representative of the culture of its creators.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Ask volunteers to make a mural showing buildings of the future. Ask the artists to give reasons why they drew certain features.

RELATED MATERIALS:

Films:

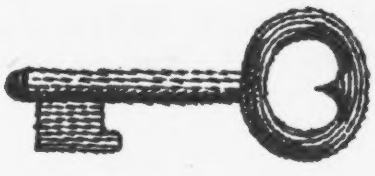
A is for Architecture. (National Film Board of Canada) (CUE)
One Road. (Ford Motor Co.) (CUE)
Roman Life in Ancient Pompeii. (Sutherland Ed. Films) (CUE)
Angkor-The Lost City. (Contemporary Films) (CUE)

CUE Insight Sheets:

Architecture.

Book:

Pyramids of Egypt, I. E. S. Edwards. (Penguin 168. 65¢)



CULTURAL ITEM: "LEARNING FROM ANCIENT RUINS" (Filmstrip)
25 frames, Color, No. 172, Curriculum Materials Corp.

CURRICULUM AREA: Topic 1, "Geography of the 'Shrinking World'"
Section B, "People of the Earth"

PURPOSES:

To show students problems archeologists face when attempting to reconstruct an ancient ruin.

To explore, by reconstructing ruins and artifacts, some aspects of ancient Greek culture.

SYNOPSIS:

Engaging in archeology is rather like attempting to solve a mystery. One needs infinite patience, curiosity about the past, an urge to re-create, and a vast background of knowledge and skills.

Those who re-construct ancient societies perform invaluable services for contemporary society. Why? In addition to the pleasure and esthetic gratifications of revisiting reconstructed ruins, such research brings knowledge of the way of life of ancient people, their scientific and religious practices, their society's industrial and agricultural bases, and their triumphs and disasters.

This knowledge has a humbling effect. We recognize the universality of man, the similarities in virtues and vices throughout time, the reasons for decay, and the cultural contributions handed down to us. Archeology illumines history and helps us see our own culture in perspective. Those who fail to learn lessons from history are condemned to repeat its mistakes.

The filmstrip gives us an edifying glimpse of life in ancient Greece through its reconstructed ruins and artifacts.

SUGGESTED PREPARATION OF THE CLASS:

1. To stimulate interest in archeology and its problems, have a student collect a dozen or so objects of our civilization. Only part of each object should be present and recognizable. For example, you might display a bottle cap, a shoe lace, an advertisement of the New York World's Fair, a pencil, a fragment of a light bulb, and so forth. Then ask the students to first identify the objects, and then develop a story about the earth creatures who used these articles in 1964 A.D., and their society.

2. Discuss this question: "What do you suspect an archeologist would learn about Greek life if he restored a Greek temple and other Greek buildings made of stone?" Write the answers on the chalkboard and make a copy of the answers to be used for reference after viewing the filmstrip.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Greek ruins which give clues to the people - their values, their religion, their conception of man's role in the universe.
- Greek skills, as shown in architecture and stone carving.
- Shards (pottery pieces), which help fix dates of historical and cultural events, and which indicate some aspects of their life.
- Bas-reliefs which show types of clothing, uses of wheat, the method of home heating, the design of a section of a chariot, inscriptions relating to historical events and important landmarks.
- Open-air theater.
- Reconstructed ruins showing archeologists' methods of working.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check on student understanding of the filmstrip's ideas, discuss:
   - How does the archeologist help us learn about everyday life in Greece?
   - How does the reconstructed architecture give us clues to the values, religion and views on life of the ancient Greeks.
   - What does the architecture and artifacts tell us about Greek ideals, skills and intelligence?

2. Discuss the topic: "Greek Influence in Our Lives."

3. Look at the class list made earlier regarding restoration of a Greek temple and have students revise this list after seeing the filmstrip.

4. Discuss the type of knowledge an archeologist must have, and the difficulties and rewards he might find.

5. To further illustrate deductive techniques used in archeology, obtain a filled wastebasket from another classroom. Have a group of students remove the contents, layer by layer, and attempt to recreate in their minds what happened in that room during the day. Tell them that in a sense, they are doing what an archeologist does - reconstructing events from fragments of evidence.

SUGGESTED RELATED ACTIVITIES:

1. To further enhance appreciation of Greek culture and its contributions to our own:
   - Have a student construct a model of the Parthenon, which represents Greek society in its highest form. Use the building as a model and a basis of discussion. The model should serve as a visible source of inspiration, and a reminder that democracy had its origin with a people who loved symmetry, balance and simplicity, logic and clarity of thought. Further discussion about the dimensions and decorations of the Parthenon would help the class understand the height of Greek art and thought.

2. Using the title, "Ancient Greece in Modern America," have a student pictorially trace some of our institutions, customs and traits that stem from ancient Greece (e.g., town meetings, the classic look in evening dresses, roots of many words, Greek columns in many public buildings.)

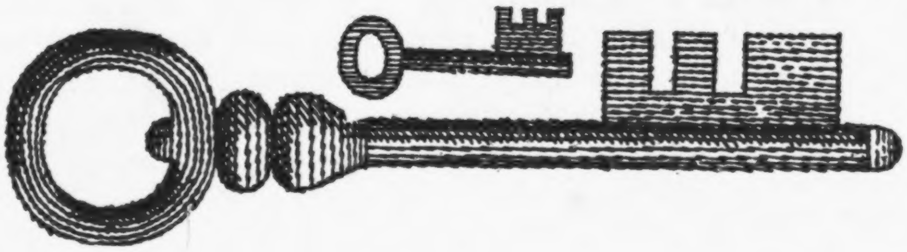
RELATED MATERIALS:

Films:

Angkor-The Lost City. (Contemporary Films) (CUE)
Our Heritage From Ancient Greece. (Encyclopedia Britannica Films) (CUE)
Roman Life in Ancient Pompeii (Sutherland Educational Films) (CUE)
Heritage from Tula. (Brandon Films) (CUE)
Rise of Greek Art.

Books:

First Book of Archeology - Elenor Kubie
(N. Y.: Franklin Watts, 1957)
Art and Archeology, James S. Ackerman, Phys Carpenter.
(Prentice Hall, Englewood Cliffs, N. J. 1963)



CULTURE ITEM: "MAJOR RELIGIONS OF THE WORLD" (Film)

CURRICULUM AREA: Topic 1, "Geography of the "Shrinking World"
Section B, "People of the Earth"

PURPOSES:

To reveal the common origins of all religions and thereby promote tolerance.

To promote understandings of religious practices and beliefs of other peoples and appreciations of the arts inspired by those religions.

SYNOPSIS:

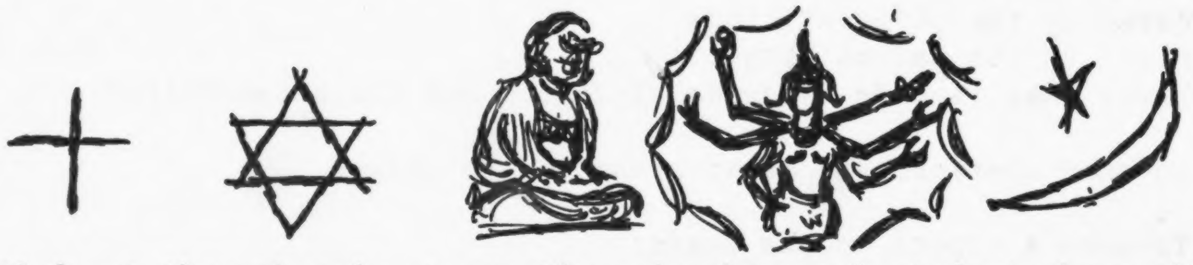
Religion is both a personal or individual response, as well as a group reaction, to the search for a supreme being or power. In his fear of nature man found it necessary to invent gods whom he worshipped in an attempt to secure safety and power over hostile environments. Out of this need mankind has developed five major divisions of religion over several thousands of years. Hundreds of subdivisions of sects are found within these five large groups.

Differences of religious belief often have caused misunderstandings, suspicions, mistrust and warfare between peoples. Prejudices and distrust can be broken down by helping people realize that differences in religious practices and beliefs were mostly the outgrowth of environmental geographic factors and that all religions have the same aim of helping the individual adjust to his life. When it is further revealed that most religions have similar patterns and corresponding practices the way is paved for understanding and tolerance.

This film shows through compelling animation and example that all men should be entitled to worship freely in their own manner without harassment. Beliefs, practices and the importance of religion in art and architecture, and the common heritage of all religions are illustrated and explained.

SUGGESTED PREPARATION OF THE CLASS:

1. Place these symbols on the board or project and ask what they stand for:



2. Find out through quiz or questionnaire how much students know about other religions. Explain that in order to live in one world we must

understand its major religions, for such knowledge gives us one key to understanding the behavior of our world neighbors.

3. To objectify feelings before discussing religion, focus attention on the following questions through discussion or similar means:

- Why did man develop the institution of religion?
- What are the major religious divisions of the world?
- Can you identify the most important rituals, symbols, and ceremonies of a religion with which we are most familiar?
- What place do you think religion has in the world today?

PUPILS SHOULD LOOK AND LISTEN FOR:

- The names of the major divisions of the world's religions.
- The differences between primitive religion and the more sophisticated forms.
- The major theme of each religion or its vital message to man.
- The terminology used to describe religious doctrines and concepts.
- The common denominators found in most religions: doctrine or beliefs, sacred book (s), a priesthood, Holy Days, symbols, ceremonies, and leaders.
- Religious art and architecture.
- Religious music.
- Vocalized prayer.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

In order to capitalize on the objective, neutral tone of the film, and to press home the point of the universality of man in his quest for God, you might ask some pupils:

1. To summarize the major components, graphically if possible, of each of the following religions as described in the film: Buddhism, Christianity, Hinduism, Judaism, Mohammedanism. For example:

Mohammedanism

Monotheism is the belief in one God.
Mohammed is God's prophet.
Koran is the official bible.
Mecca is the sacred city.
Traditions include features of Jewish and Christian belief.

2. To show similarities between any two religions.

3. To make a report on the topic:

"Why Religious Differences Have Often Led to Misunderstandings and Warfare." (Refer to Crusades, Sepoy Rebellion or similar incidents.)

4. Discuss the following statements, with full class participation or thorough use of a specially prepared panel of pupils:

   . Religion is a vehicle of culture--study religion and you'll study society.
   . America has over 200 religious sects within its borders. One's civic responsibility is to respect the religious way of life of each individual.

5. Discuss why religion has inspired so much art and architecture. Explain the homeopathic use of art. Primitive and medieval man used art as magic or as a way of honoring gods or spirits in order to secure their protection from hostile nature.

SUGGESTED RELATED CREATIVE ACTIVITIES:

One way to emphasize the contributions of art and architecture to religion might be to ask the students to select one of the five major faiths and do the following activities for each:

. Construct a church that is typical of this religious body.
. On a poster draw a collection of religious symbols and give their meanings and interpretations.
. Using the new textbook, "The Rise of the West" - McNeill (The University of Chicago Press), copy the drawings of the religious interpretations given by the author to depict the impact of religion on man.
. Use Metropolitan Seminars of Art to view paintings inspired by Christian religion, sculpture on Hindu and Buddhist temples and Islamic art.

RELATED MATERIALS

Films:

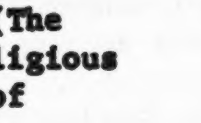
Brotherhood of Man. (New York State Film Library) (CUE)
Picture in Your Mind. (McGraw Hill Films) (CUE)
The Golden Door. (Brandon Films)

Filmstrips:

Arts of Asia Minor. (International Communications Foundation) (CUE)

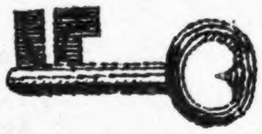
Books:

Life's Book of World Major Religions



CULTURAL ITEM: "MAN'S RELATION TO HIS ENVIRONMENT AS SEEN THROUGH HIS ART"
Six paintings from Metropolitan Seminars of Art.

CURRICULUM AREA: Topic 1, Section C, "The Earth-The Home of Man "
"People and Culture"



PURPOSES:

To increase students' perceptive powers, understanding and appreciation by dramatizing man's search for civilization, from the cave to our contemporary scene, through use of paintings.

SYNOPSIS:

Art is a reflection of culture, as well as of progress. Through man's artistic activities one can see his needs, aspirations, religious feelings, esthetic impulses, and his interpretations of his environment. These six flat pictures, and accompanying interpretations, give insight into how art expresses life.

SUGGESTED PREPARATION OF THE CLASS:

1. To stimulate curiosity, display the six prints and ask: "What does each picture tell you?" If students say the paintings show bison, a madonna and child, and so on (indicating subject matter only) reply: "Yes, of course, but you are at the first level of appreciation and understanding. Why do you think these pictures were painted?" Allow students to speculate.

2. During the discussion, bring out that since the dawn of time man has sought to understand his world. The artist as well as the philosopher has tried not only to comprehend his world, but also to manipulate his environment through his art. By observing paintings carefully, we can learn much about how man has viewed himself and his world at different times. As pictures are discussed, lead the students to observe the points listed under each.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Plate 24. "Two Bison," Lascaux Cave Painting (Portfolio 3).

Primitive art arises from man's primordial fear of his natural environment, and an innate desire to express himself. At this level of culture, art is used as a form of magic designed to insure man's survival by preventing starvation.

The two bison painted on the cave wall represent, possibly, all the bison that roamed the area at that time. The purpose of this cave art was to gain power over the members of the animal kingdom, to insure success in the hunt. Primitive man, then and now, views his environment as a place where unexplainable terrors of nature act out their role. He uses art as a form of magic to protect himself.

. Plate 93. "Heads from the Virgin and Child Enthroned." (Portfolio 8).

After the fall of the Roman Empire, Western man renounced his classical heritage and sought safety and solace in his religion and its art. During the Dark Ages (476 A.D. - 1000 A.D.), and Early Middle Ages (1000 A.D. - 1300 A.D.), man's artistic endeavors were focused toward heaven. Since his lot on earth was poor and miserable, he hoped to escape to a finer life in heaven through devout worship of God. The art of the time reflected the religious motivation of the artists. Christ and the Virgin Mary are painted with that otherworld touch; they are non-earthly creatures. The solid gold background removes them from an earthly atmosphere. Almost all European art at this time was religious.

Art served man as an escape valve from the brutal realities of a troubled world. His only hope for happiness was to escape this threatening environment, and secure a place in the other world through living a life of piety and devotion.

. Plate 136. "Detail from Hell," Bosch (Portfolio 12).

Before the dawn of the Renaissance, man experienced his blackest night on earth. All the energies of his hidden fears and hates were released in an orgy of religious persecutions, wars and psychological terrors. Ignorance, filth and disease caused plagues to add to his misery.

Art explored the recesses of man's mind, and the artist's brush became the handmaiden of man's imagination. His environment was shown as a vile place full of danger, temptation and sin. Art became a sermon in oil, the canvas was a religious lesson for the uninformed and illiterate. Man still viewed his environment as his uncompromising master; he had little hope of controlling nature, or the dark forces of his world.

. Plate 104. "Detail from Venus and Adonis," Titian (Portfolio 9).

The Renaissance rent asunder the gloom, pessimism and ignorance of medieval man with a confidence and a joy of living not experienced for fifteen centuries.

Art of the times reflected this renewed self-assurance by picturing man as strong, handsome, godlike. Even when the subject matter was religious or mythological, the figures are alive, human, and of this earth. Man's environment now has lost its terror. Man again becomes an important subject in painting, worthy of recording and study. Man is revealed as a strong, heroic figure - no longer a cowering abject weakling. Renaissance art reveals the growing assurance of man as knowledge and scientific achievements help him gain power over his environment.

. Plate 141. "In the Catskills," Cole (Portfolio 12).

During the Romantic movement of the 1800's, man, emboldened by knowledge and no longer fearful of nature, idealized his environment by painting landscapes in lovely and inspiring moods. This idyllic scene of the Catskill

Mountains is a romantic, pictorial projection of the kind of happy, ordered world man would like to live in. Now man shows a growing feeling that he is capable of manipulating and reshaping his world. Through reorganization of form and shape, he creates in his landscapes the order he is striving to impose in the real world.

. Plate 132. "The Eternal City," Blume (Portfolio 11).

In modern times, art is often used as a political weapon, a broadside leveled against tyranny and social injustice. Rome's history is told in this painting by an exaggerated symbolic representation of its people, ruins and subjects. (Explain symbolism of Mussolini, the dictator; fragments of classic architecture; the chaos brought to Rome by the dictatorship.)

Man's environment, as seen by the artist, also includes the realms of politics and of ideology. By arranging a cluster of negative or positive symbols, the artist can produce an emotional response in his viewer and thus influence his behavior. Art, then, becomes a vehicle of social protest or social acceptance. Art can be propaganda and a force for social action. Here again, man is using art as a means of bringing order, sense and justice to the world.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. These paintings are only a few examples which can be used to increase student awareness of the meaning of art. Many more suitable subjects for discussion and study may be found among Metropolitan Seminar Prints, National Gallery Materials, Horizon Magazine, Life and Time. Now that students have gained insight into some of the knowledge paintings reveal, ask them to study others bearing in mind:

   - The function of the painting.
   - The role of the artist.
   - The way he interpreted his environment.

2. Biography is especially worthwhile and interesting to students. Ninth graders, who often desire to rebel against society, will enjoy "Lust for Life," Van Gogh's biography; life of Gauguin;*"Agony and Ecstacy," life of Michelangelo; or research on the many achievements of Leonardo da Vinci or other artists they especially admire. The results of such research may be given in oral reports illustrated by prints and filmstrips which will allow students to add another dimension to talks. (Students ordinarily shy about oral reports often gain confidence when supported by visual material.)* "Moon and Sixpence."

SUGGESTED RELATED CREATIVE ACTIVITIES:

To further understanding and appreciation, engage the aid of the art teacher to supervise students in painting a series of pictures which they think reflect contemporary society. A debate about the finished pictures would add a lively touch of interest.

CULTURAL ITEM: "ONE ROAD" (Film)
30 min, Color, Ford Motor Company.

CURRICULUM AREA: Topic 1, "Geography of the 'Shrinking World' "
Section B, "People of the Earth"

PURPOSES:

To survey the most famous landmarks of different countries in a round-the-world tour.

To develop the idea that despite diversity of architectural forms and customs, "one road" binds us all - humanity.

SYNOPSIS:

Few are fortunate enough to see beyond the confines of their immediate environment. Unless they are alert and informed, even world travelers may not "see" the world as it really is, a cultural unity with diversified parts. This film tries to project that unity within diversity. Beautiful places, familiar and strange architecture, all sorts of people pass quickly in succession before our eyes, all different and yet somehow all possessing universal qualities that proclaim their "oneness."

SUGGESTED PREPARATION OF THE CLASS:

1. To dramatize the theme of oneness, display pictures of a Negro, an Arab, a Chinese, a Hindu, other persons of varied race, creed or color. Ask, "In what ways are these people different from each other and from us? In what ways are we and they alike?" Bring out in discussion that all men the world over have universal needs and satisfactions. (Need for food, clothing, shelter, religious experience, art, love, and achievement are only the main ones.)

2. Discuss the one-world concept. Is it a myth or a near reality? Perhaps this film can throw light on this question.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Names of countries, cities and famous landmarks of each land.
. Names of all the famous people who have contributed their talents to the world.
. The various ways in which man earns a living.
. The variety of religions and religious practices around the world.
. The varied topography in different parts of the world.
. The diversity of dances and musical experiences.
. The historic significance of many of the world's strategic positions.
. The theme of unity within diversity presented by the film.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To encourage constructive thinking about possibilities for a world community, discuss these or similar questions:
   - What factors cause world conflict? Desire for more food, power, land? Can science and technology, with their promise of abundance, solve these problems?
   - Can science and education offer answers to conflicting ideologies?
   - Can learning to understand and appreciate other cultures help solve problems caused by differences of race, creed and color?
2. To awaken students to the fact that for hundreds of years man has dreamed of a happy, peaceful world of sense and order, discuss briefly ideas presented in Sir Thomas More's "Utopia." Explain that some people feel science can bring about a world of abundance, happiness and freedom. Some think the benefits of science are mixed as in B.F. Skinners "Walden Two."
3. Explain that others fear that if science is allowed to become man's master, man can lose both happiness and freedom in a scientifically-controlled world like that of George Orwell's "1984."
4. Show students the film "Animal Farm" or have them read the book.
5. To dramatize the role of science in shaping our world, compare it to the genie caught in the jar by the fisherman. If uncontrolled humanistically, science becomes master of man. But if man intelligently controls the powers of science, it can become his servant and bring about health and abundance on earth, and perhaps "oneness," as well.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To direct student creative thought toward the fact that they can, by effort, make the world a better place, ask them to write their own ideas of a "Utopia."

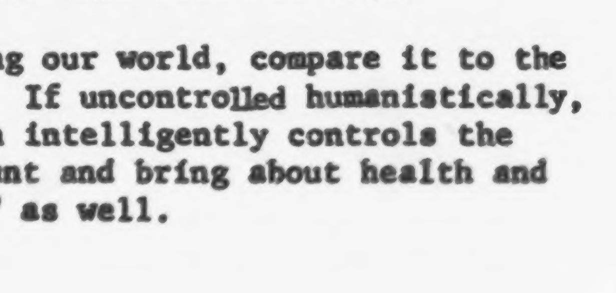
RELATED MATERIALS:

Films:

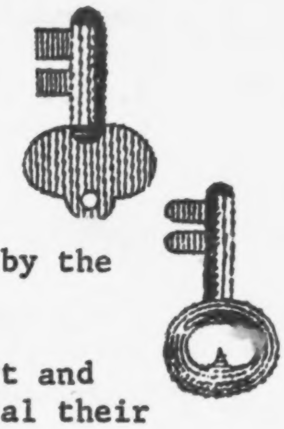
Submerged Glory. (Contemporary Films)
Man and His Culture. (Encyclopaedia Britannica Films) (CUE)
Brotherhood of Man. (Commission for Human Rights) (CUE)
Animal Farm. (Contemporary Films)

Book:

Animal Farm, George Orwell.



CULTURAL ITEM: "GUIDED TOURS OF THE WORLD-GREECE" (Slides and record)
32 frames, Color, Panorama.



CURRICULUM AREA: Topic 2, "Western Europe"
Section B, "People and Culture"

PURPOSES:

To arouse interest in and respect for the contributions made by the Greeks to Western culture.

To acquaint students with the monuments and characteristic art and architectural forms of ancient and medieval Greeks which reveal their way of life and thought.

SYNOPSIS:

Many of the styles of architecture and art, concepts of democracy, mathematical and scientific principles, words, expressions and ideas and stories which we take for granted as a common part of our everyday 20th century American life, come to us from the ancient Greeks. We need to become aware of the gifts of the ancients which enrich our lives and to realize that our own acts involve values which we will hand on to succeeding generations.

SUGGESTED PREPARATION OF THE CLASS:

To give insight into Greek thought and values:

1. Place Plate 126 from Portfolio 11 of Metropolitan Seminars in Art, "The Death of Socrates" by David, in an opaque projector and project it on a screen or wall surface of the classroom. Have pupils study the painting carefully and write down what the picture portrays. Suggest that they include such points as the subject, the style of painting, symbolic items like the chains and ceiling hook, and other details. Have some pupils read what they have written and have others add ideas not already given. Some or all of the following points should be included in the final list which may be compiled.

- Socrates - condemned to death; his friends' expressions of grief.
- Prison atmosphere - dark and shadowy, chains, barred windows and ceiling hook.
- The cup of hemlock with the outstretched hands - the unifying factor in the painting.
- The Greek hair style and loose-fitting togas.
- Parchment with inkstand that suggests the scholarship of the group.
- The uplifted arm of Socrates indicating his steadfastness of purpose and ethical fortitude.
- The powerful physiques of the men that bear witness to the importance of the concept "a sound mind in a sound body."

2. Have the students tell what they think the painting indicates about the character of Socrates; about the Greek attitude in Socrates' time toward freedom of speech; about other ancient Greek values.

3. Use the interest aroused by the study of the picture to lead the class to a consideration of present-day Greece - "What has been retained from the time of Socrates and what has changed?"

PUPILS SHOULD LOOK AND LISTEN FOR:

- The Evzone - tough Greek royal guard, whose skirt reminds us of the Scottish kilt.
- The sunny outdoor cafes of Athens that still encourage political debate, a cornerstone of democracy.
- The Acropolis, ancient fortress and pagan temples.
- The Panathenaic Procession (great celebration honoring Athena) leading to the sacred hilltop.
- The Parthenon, conceded by some to be the most nearly perfect building in the world esthetically and architecturally.
- The Agora, ancient market place of Athens, and the restored Stoa of Attalus.
- Byzantine architecture at Daphni; examples of Byzantine mosaic.
- The pre-Hellenic Mycenae Gate, relic of Minoan influence on the Greek mainland.
- The Greek theater at Epidaurus.
- The archeologist working among the buried ruins of the ancient Greeks.
- The Oracle at Delphi; pastorale scenes in Greece.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To check on whether students have gained understanding of the democracy and culture of ancient Greece, ask the following or similar questions using a panel or general class discussion:

- How do the monuments of ancient Greece reveal her past culture? (Bring out the high state of the arts as revealed by the perfection of the Parthenon and the theatres, and how sculpture reveals the ideal of a healthy, perfect body developed through sport.)

- How do ancient and modern Greece compare in government, in artistic achievement, in world importance? (Bring out the fact that although Greece is not a world power partly because she is small and poor, her citizens today are equally interested in democracy, freedom, the arts and the good life.)

- What is the difference between ancient and modern Greek democracy? Discuss the term "oligarchy." (Bring out the fact that in order to have free time to think, learn and participate actively in self-government Greeks had to have slaves. (Today we have the technological equivalent of 70 slaves each. No one has the excuse of lack of time for not actively participating in our democracy.)

- Why do you think Greece is such a powerful tourist attraction? (Bring out the fact that natural beauty, climate, interesting archeological remains, drama and good food attract visitors.)

SUGGESTED RELATED ACTIVITIES:

1. Obtain the Life Magazine series on ancient Greece* the myths and the architectural units. Discuss the life of ancient Greece as here revealed. **(*CUE English Kit or use the book Classical Greece.****

2. Have students report on the statesmen, artists, philosophers, and heroes of the Periclean Age or the Hellenic Age.

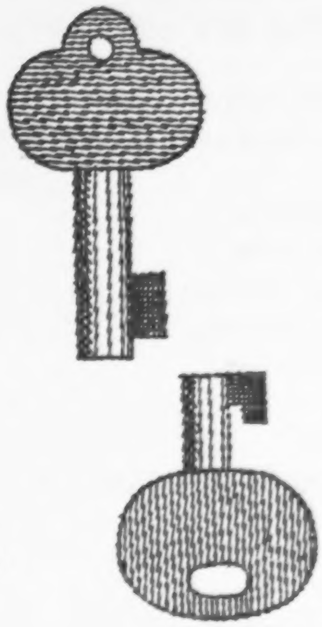
SUGGESTED RELATED CREATIVE ACTIVITIES:

1. A mural illustrating the cultural contributions of the Greeks would be valuable in fixing these contributions firmly in the students' minds.

2. Some students might make a scale model of the Parthenon, the Acropolis or a Greek theatre.

3. Students might dramatize the death of Socrates, or write and present a skit revealing some aspect of the life of ancient Greece, which has influenced our lives and ways of thought today.

RELATED MATERIALS:



Films:

One Road. (Ford Motor Company) (CUE)
Rise of Greek Art. (CUE)
Acropolis of Athens. (Greek Embassy, N. Y.)

Filmstrip:

Athens. (Life Filmstrip)

TEAR SHEETS:

CUE Insights - Architecture
Life Magazine Series on Greece. (CUE English Kit)

Book:

****Classical Greece, Life-Time Publications, 1965**

CULTURAL ITEM: "THE ACROPOLIS" (Film)
17 min., Color, International Film Bureau.
Classical Greece--(Book) Life-Time, 1965
CURRICULUM AREA: Topic 2, "Western Europe "
Section C-4, "Transportation, Trade and Travel."

PURPOSES:

To reveal the Acropolis as a cultural achievement in architecture and as part of our world heritage of art.

To permit students to appreciate the culture of the ancient Greeks as expressed in the religious and civic buildings of the Acropolis.

SYNOPSIS:

The Acropolis of Athens towers 200 feet above the city. It has some of the world's most beautiful buildings:

- The Parthenon, an excellent example of Doric architecture and a symbol of the height of Greek civilization.
- The Propylaea, which stood above stairs leading to the Acropolis.
- The Temple of Nike Apteros (Wingless Victory).

SUGGESTED PREPARATION OF THE CLASS:

To help students appreciate the film, utilize the CUE Life tearsheets or the book Classical Greece to illustrate as you explain that the:

- Acropolis, a hill in Greece, was fortified for refuge in ancient times. As a town grew up around its base, temples were built on the hill to honor the gods, particularly Athena, patron of the city.

- List these words on the board and ask students who have done some preliminary research to discuss them:

  Athena
  frieze
  Parthenon
  Erectheum
  pediment

  Propylaea
  Nike (victory)
  Ionic
  Doric
  symmetry

  Sacred procession
  Phidias (Greek artist who probably designed Parthenon sculptures)
  Elgin marbles (Sculpture taken by Lord Elgin to British Museum).

  Use Life tearsheets to illustrate meanings of these terms.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The original Acropolis, built before 2000 B.C.
- The dedication of the area to Athena, patron goddess of the city.
- The Persian destruction and its effect on the Acropolis.
- The wooden model of the Acropolis that gives a complete overview of the original site.

- Various details of the Parthenon, interior and exterior.
- Sculptures of frieze, metopes and pediment.
- The Erectheum and Caryatides.
- The reconstructed model of the original statue of Athena.
- The value of the entire site to mankind.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further appreciation of Greek architecture and culture, use the film as basis for a discussion of how the Parthenon reflects Greek thought, climate, natural resources and skill.

    - Climate and resources - Greece has plentiful marble and clear sunshine. Notice how sculptural details of the marble building permit sunshine to form interesting patterns of light and dark on them.
    - Skill and thought - the Parthenon is considered an almost perfect building, and has become a symbol of the beautiful. Its perfection may never be fully explained, but it is in large part due to refined proportions, and correction of optical illusions in a sensitive, inventive manner, which gives the building a vibrant living quality. (See Insight Sheets on Architecture.)

2. To clarify the term "classic," point out some characteristics of the building and sculpture that define it: symmetry, apparent simplicity, poise, a feeling of calm repose, refinement, lack of strong emotive content or distortion. Display photographs or prints of painting and sculpture from your picture file. Ask students to pick out those they feel are classic.

3. Have students locate buildings or other art in the community which employ Greek styles and motifs.

4. Have student read aloud sections of Pericles' funeral oration or the Athenian oath of allegiance, and then extract those principles which the class thinks apply to the ideals embodied in the Acropolis.

5. Have a panel discussion on "Greek contributions to our culture" - architecture, government and philosophy.

SUGGESTED RELATED ACTIVITIES:

- Show the film "Rise of Greek Art" for further understandings of Greek architecture.

- Read myths such as the "Contest of Athena and Poseidon."

- Learn about Greek celebrations, games, theatre.

- Learn more about the reasons for the perfection of the Parthenon.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To insure that concepts learned from film and discussion become part of students' vocabulary of thought and to stimulate imagination, ask students to write:

- A script for a play depicting the part the temples of the Acropolis played in the life of the people of ancient Greece. (Use Life tearsheets on Greece from English CUE Kit for reference.)
- The symbolism of the Parthenon.

RELATED MATERIALS:

Films:

Rise of Greek Art. (McGraw Hill Films)
Roman Life in Ancient Pompeii. (Sutherland Educational Film) (CUE)
One Road. (Ford Motor Company) (CUE)
Buried Cities. (International Film Bureau)

Filmstrips:

Guided Tours of the World-Greece. (Panorama)
Learning From Ancient Ruins. (Curriculum Materials Corp.)

Insight Sheet:

Architecture

Book:

Classical Greece, Life-Time Publication, 1965

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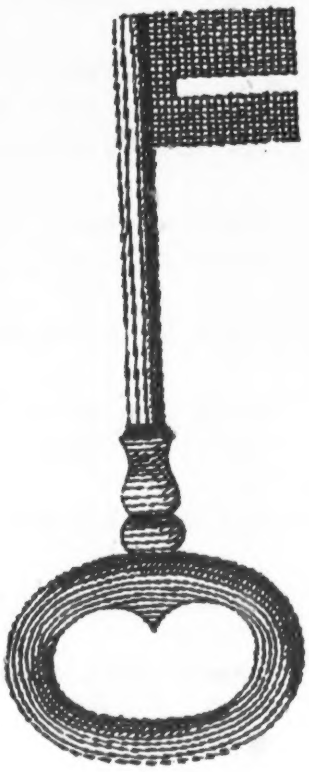
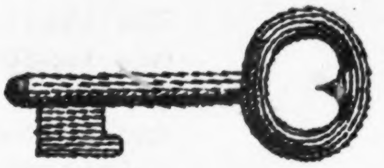


CULTURAL ITEM: "GUIDED TOURS OF THE WORLD-ITALY" (Slides, record and book)
32 frames, Color, Panorama.

CURRICULUM AREA: Topic 2, "Western Europe"
Section B, "People and Culture"



PURPOSES:

To acquaint students with the cultural wealth, natural beauty and daily life of Italy.

SYNOPSIS:

Though poor in natural resources, Italy is richly endowed with beauty, both natural and man-made. She has wealth beyond calculating in her magnificent cities and ancient towns. In a sense Italy is the custodian of the cultural wealth of the whole western world.

This film enables the viewer to share in this natural beauty and artistic riches through scenes of castles, churches, world-renowned monuments, ruins, and scenes in Venice, Rome, Florence, and Pisa. Daily life and arts and crafts are also presented.

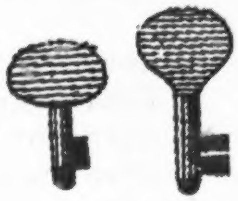
SUGGESTED PREPARATION OF THE CLASS:

To create a mood for presentation of these slides, secure a recording of "O Sole Mio ," "Funiculi Funicula" or other gay Italian songs. Play some of this music as students enter the room. After attention is secured, ask students what country this music typifies. Discuss briefly with students what they know of Italy.

This film is an excellent introduction to Italy and its beauties.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Castel Sant'angelo - fortress on the Tiber.
- The Roman Forum and Colosseum.
- St. Peter's and the Swiss Guard.
- The Spanish Steps and Piazza Navona.
- Bay of Naples and ruins of Pompeii, Amalfi, Ishia, Capri, and Sardinia.
- Greek ruins, tower of Pisa, Tuscany.
- Ponte del Vecchio, Santa Croce, Sienese Pageant.
- Milan Arcade, Italian Tyrol, Lake Garda.
- St. Mark's in Venice, glass at Murano.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To help students appreciate Italy's cultural worth, ask why do you think people consider Italy the custodian of the cultural wealth of the whole western world?

- Bring out the fact that the basis for our culture came to us through ancient Rome.
- The Italian Renaissance, still evident in central Italy, brought new impetus to arts and culture in the western world.
- The power of Rome, both religious and secular; the church as custodian and patron of culture in the Dark Ages and later. (Illustrate these points with monuments shown in the film.)

2. To illustrate the fact that like America, Italy has different kinds of people, contrast the energetic businesslike North European types of the Piedmont with the fiery volatile southern Italians with Saracen and Greek backgrounds, and with the "dolce far niente" attitudes of the far south.

3. Discuss the cultural wealth of Italy - the architecture and art treasures of Florence, Venice and Rome; the arts and crafts still pursued today; glass; fashions; mosaic pottery; folk art.

SUGGESTED RELATED ACTIVITIES:

To give students further insight into the artistic wealth of Italy:

1. Secure the National Gallery filmstrip, record, booklet on Florentine paintings. Utilize booklet to explain paintings to class. Assist students to understand the intense artistic activity of the Renaissance by having students do research on the building of the cathedral at Florence, Ghiberti's bronze doors on the Baptistry, St. Peter's and the Vatican treasures; St. Mark's. Give insight into the magnificence of Italian opera and the outstanding Italian cuisine.

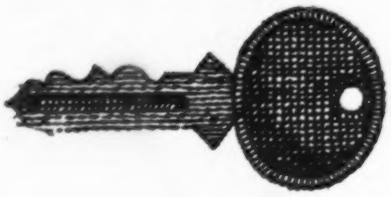
2. Show CUE films on Leonardo da Vinci and Michelangelo.

3. Secure and display Italian art objects such as Venetian glass, Italian fashions, mosaic, pottery.

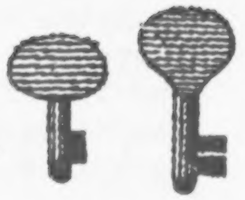
SUGGESTED RELATED CREATIVE ACTIVITIES:

To help students further savor the flavor of Italian culture, ask the Home Economics department to cooperate in serving typical Italian dishes for an Italian fiesta. Costumes and Neopolitan music will help. In preparation for the party, ask students to:

- Learn some Italian folk songs and dances and a few Italian phrases. (See back of Panorama book for these.)
- Give motifs for background decor, such as gondolas and Roman ruins.
- Give reports on their research on the arts. (Encourage them to illustrate reports with use of filmstrips or other visual materials.)



CULTURAL ITEM: "PEOPLE OF VENICE" (Film)
16 min., Color, Churchill Films



CURRICULUM AREA: Topic 2, "Western Europe"
Section C-4, "Transportation, Trade and Travel"

PURPOSES:

To introduce students to the concept that all cities have a distinct personality, some colorful, some bland, and that this personality depends largely on geographic factors.

To give students a close-up of the beauty of Venice, her history, and her unique present status.

SYNOPSIS:

Lewis Mumford has devoted much of his academic life to studying cities. Because cities are microcosms of the civilizations they represent, their origins, life cycles, problems, and subsequent expansion or contraction bear much import for the historian and the sociologist.

Every city has its own "personality." Geographical setting, economic determinants, historical development, the spirit of its settlers and later occupants - all impinge on and shape the personality of a city.

This film illustrates the contemporary life of Venice, a city whose origins stretch back almost a thousand years. The city's cultural antiquities, as well as its customs, are beautifully presented.

SUGGESTED PREPARATION OF THE CLASS:

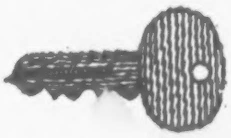
1. To capture interest in Venice, place on the bulletin board reproductions of paintings by Turner or others, photographs or travel posters which reveal the beauty of Venice.

2. To emphasize the inter-relationship between geography and city development, have a pupil point out on a physical map of Europe the location of Venice. Discuss with the class the significance of its geographic setting, bringing out features which this city has in common with other seaports, and features which are unique to Venice.

3. Have selected pupils make brief oral reports on the historical background of Venice. These pupils will need guidance in the selection of reference materials on which to base their reports. Help them choose books with contents pertinent to what they will see in the film.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Evidences of the influence of canals on city life.
- Buildings with outstanding architectural features.



- Examples of Byzantine art and Renaissance churches.
- Characteristics of Venetian life as shown in water ceremonies, foods, and sports.
- Sounds of the streets and canals, echoes, market noises, shouts of merchants.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To determine if students have absorbed the content of the film, discuss the following or similar questions:

   - What are the advantages and disadvantages of a canal city?
   - What problems plague the Venetians, as dramatized by the film?
   - What are the characteristics of Byzantine art and architectural styles?
   - What is the reason, in your estimation, that Venice has captured the imagination of so many poets, painters and writers?

2. To dramatize the relation of the utilitarian function of a city to its economic growth, ask student volunteers to organize a picture quiz relating characteristic products and services to the cities which produce them, e.g.:

   New York - clothing
   St. Louis - shoes, furs
   Calcutta - jute
   Paris - fashion
   Grasse - perfume
   Bombay - cotton textiles

3. Arrange a display of such Venetian products as glass and lace, if possible. Point out to students that Venetian glassware is among the most beautiful in the world. Explain that glassmakers used to be impounded on the island of Murano (near Venice) so that they would not be able to reveal the secrets of color and form which distinguish Venetian glass. If possible, secure pictures or samples of Venetian lace and glass for display.

4. Have a student or students complete the following table for the bulletin board. Discuss its contents with the class.

Cities	Original Reason (s) for Existence	Significance Today	Characteristic Landmarks
Venice London Copenhagen New York San Francisco Rio de Janeiro Singapore Capetown			

SUGGESTED RELATED CREATIVE ACTIVITIES:

To further students' appreciation of the beauty and charm of Venice, they might engage in the following or similar activities:

1. Make a mural of the Grand Canal, or other street scene in Venice. To give a feeling of depth, cut out a life-size figure of a gondolier, or gondolas, to place in front.
2. After viewing slides and hearing excerpts of poems written about Venice by Shelley, Byron and others, ask students to write short poems or colorful descriptive paragraphs. Show photos.
3. Discuss with the class outstanding works of art which have been inspired by the beauty of Venice. (Utilize your picture file.)

RELATED MATERIALS:

Film:

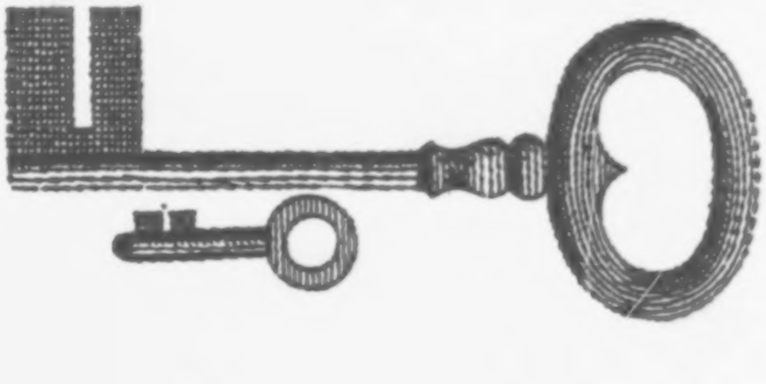
Siam. (CUE)
The City - Series by Lewis Mumford. (National Film Board of Canada)

Filmstrip:

Guided Tours of the World-Italy. (Panorama)

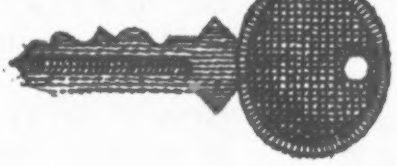
Book:

The City In History, Lewis Mumford.
(N. Y.: Harcourt, Brace & World, Inc., 1961)



CULTURAL ITEM: "ROMAN LIFE IN ANCIENT POMPEII" (Film)
16 min., Color, Sutherland Educational Films.

CURRICULUM AREA: Topic 2, "Western Europe"
Section B, "People and Culture"



PURPOSES:

To re-create the life and spirit of the ancient Romans who lived in Pompeii.

To permit students to live vicariously in ancient Pompeii, and experience and appreciate the people's problems, surroundings and art.

SYNOPSIS:

The real tragedy of a ruin is that the voices of its occupants are stilled forever. The human quality is relegated to the imagination, to the printed page, to the carved rock, or to the archaic legends of the contemporary folk.

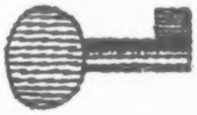
This great shortcoming is overcome by this film. The voice of a sensitive, living girl narrates her brief life in Pompeii up to that moment of nothingness. The streets, in ruins, become alive with people's voices; the market place is vibrant with conversation, the amphitheatre with drama, the wine room with laughter.

The addition of a narrative with a Romeo and Juliet ring is certainly appealing to any teen-age audience. The story, furthermore, lends a third dimension to the excavation and ruins; it gives the viewer the illusion of life amid destruction and death. Beautiful photography helps students to appreciate the sculpture, architecture and wall painting of ancient Pompeii.

SUGGESTED PREPARATION OF THE CLASS:

To prepare students for meaningful viewing, have students read an account of the eruption of Mount Vesuvius and the burial of the city. Discuss with them how historians, with the aid of archeology, can re-create society that has been buried under lava for nearly twenty centuries.

PUPILS SHOULD LOOK AND LISTEN FOR:



- The petrified figures that were found in the ruins.
- The narrow streets and surfaced roads.
- The Roman architecture of the houses and public buildings.
- The evidence of family life as it centered around Pompeii's homes.
- The wine shop, bake ovens, dye shop and other aspects of city life.

- The Roman amphitheater and temples.
- The frescoed walls and open ceilings of the homes of wealthy Pompeiians.
- The final day in the life of Pompeii.
- The sounds of the city.
- The weariness in the voice of the girl as she works in the dye shop.
- The growing happiness in her voice as she grows to love Marcus.
- The fear and tension she expresses concerning the conflict over her religious values and those of Marcus.
- The rumbling of the volcano.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further the appreciation of the work of the archeologist, ask students these or similar questions:
    - What role does the archeologist play in re-creating this story of ancient Pompeii?
    - How do the arts and artifacts of an ancient culture help us understand it?
2. To crystallize learnings about life in ancient Pompeii:
    - Make a list of some values of Pompeiian society and compare them with values held in American society today.
    - Discuss with students this question: Has this film helped you understand the geography and culture of Italy today?

SUGGESTED RELATED ACTIVITIES:

The essence of tragedy pervades the narrative. To capitalize on this poignant mood, usually appealing to teen agers, have a student compare the film's heroine and the heroine in "The Diary of Anne Frank."

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. If a student were to make a model of a Pompeiian house, particularly one with many conveniences, it would be interesting to hear the student explain to the class, using the model, the extent of the good living many Roman citizens enjoyed.

2. Creative writers among students might write a narrative concerning that fateful day when the volcano exploded. This would add to the impact of the film.

RELATED MATERIALS:

Films:
Angkor-The Lost City. (Contemporary Film) (CUE)
Heritage From Tula. (Brandon Films) (CUE)

CULTURAL ITEM: "MICHELANGELO AND HIS ART" (Film)
20 min., Color, Coronet Film.

CURRICULUM AREA: Topic 2, "Western Europe "
Section B, "People and Culture"

PURPOSES:

To provide exposure to the genius of Michelangelo through his painting, sculpture and architecture.

To acquaint viewers with the principal works of this Renaissance master, and to provide a basis for their appreciation.

SYNOPSIS:

Nature is frugal in her gifts of genius to men. Michelangelo's tremendous artistic powers place him among the great men of all time. At 34, Michelangelo was already famous as a sculptor. His Pietà was much admired; his monumental David was the pride of Florence. Pope Julius forced Michelangelo's art into a new dimension by commissioning him to decorate the Sistine Chapel ceiling with scenes from the Old Testament. The scenes were to be in fresco, a tricky technique of painting on wet plaster. As the plaster dries, a chemical reaction binds wall and painting together. It took Michelangelo four-and-a-half years of painting while lying on his back on a scaffolding, squinting upward, to cover the 5595 square-foot ceiling. At the end, he could no longer read a letter without holding it above his head.

What emerged was a work of breathtaking beauty, which revolutionized painting and established Michelangelo as one of the powerful creative geniuses of his age. His architecture was equally epochal. The camera explores a range of his most outstanding works and gives us a glimpse of the life of Renaissance man.

SUGGESTED PREPARATION OF THE CLASS:

1. To interest students in Michelangelo, mention the Pietá, which all should have heard about from its World's Fair*showing. Ask why it was shipped here at great cost and effort. Help students to understand that Michelangelo is one of the world's great men, a genius who excelled not in one field of art, but in many.

2. Explain that the statue was shipped to the Fair because the Vatican felt that art as great as this belongs not to one country but to the world; Michelangelo's works are part of our world heritage of art and culture.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The areas of art in which he excelled.
- Names of specific masterpieces he created.

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*World's Fair, New York City, 1964-65

- Places where these are located.
- The roundness and sculptural quality of the figures in the Sistine Chapel frescoes.
- The way these figures twist, throb and quiver, with a force that seems to be the breath of life itself.
- The instant of creation as God touches Adam's finger.
- The mastery of human anatomy.
- The architectural accomplishments of his lifetime.
- The supportive musical theme.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Further viewing is necessary for complete appreciation. This film might be shown again. Secure prints of Michelangelo's works from Metropolitan Seminars and Life's book of "World's Great Religions" for further study.

   Note the following points:

   - The strength and power of Moses.
   - The manly grace and beauty of the David.
   - The poignant grief of the Vatican Pieta as expressed in the bowed head of the Virgin and the supine body of Christ.

2. Display Sistine Chapel paintings. (Use Life Filmstrip or book of "World's Great Religions.") Explain the significance of the scenes so the full dramatic force of his work is felt.

3. Help students to realize that great art communicates ideas and feelings in a powerful way through line, form, shape and color. Remind them that they are looking at reproductions and, therefore, can only dimly feel the impact of the original.

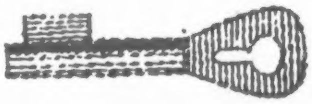
   - Urge students to read Irving Stone's book on Michelangelo, "The Agony and the Ecstasy." Have students report in class.
   - Have available for students' use, Maxim Dasio's "20 Centuries of Great European Painting," Sterling Publishing Co., Inc., New York.

RELATED CREATIVE ACTIVITIES:

To intensify the communication of Michelangelo's art, ask students to write poems or themes about the feelings engendered in them as they viewed the film or a special work.

RELATED MATERIALS:

Metropolitan Seminars of Art--Book of the Month Club



FILMS:

Leonardo daVinci (Encyclopedia Britannica Films)
What is a Painting? (On Film, Inc.)
Art--What Is It? Why Is It? (Encyclopedia Britannica Films)

CULTURAL ITEM: "LEONARDO da VINCI AND HIS ART" (Film)
20 min., Color, Coronet Film.

CURRICULUM AREA: Topic 2, "Western Europe"
Section B, "People and Culture"

(This film could be shown at any point in your study of Western Europe or specifically Italy, Topic 2. It also fits nicely under Section B, "People and Culture," Social Studies 7-8-9.)

PURPOSES:

To capture the 'spirit of the Renaissance' as exemplied by the creative activity of Leonardo da Vinci.

To afford insight into some of the work of this genius, with special emphasis on "The Last Supper" and the "Mona Lisa."

SYNOPSIS:

All phenomena captivated Leonardo. To be merely a figure painter seemed one-sided to him. He was sensitive to the natural grace of all growing things, interested in all things in the world. In his paintings, he could catch in the faces the most tender emotions of almost unearthly beauty; yet in character heads he was an uncompromising realist. He painted the surfaces of things, yet he thought like an anatomist and a physicist. Qualities which seem mutually exclusive were combined in him: the tireless observation and collection of data of the scientist, and the most subtle artistic perception. He made systematic studies of proportion and anatomy, and invented all sorts of machines. Art and science - two aspects of studying nature - were combined in da Vinci.

His genius extended to many fields - art, architecture, engineering, medicine and others. His probing mind and limitless vigor were the quintessence of the Renaissance spirit.

SUGGESTED PREPARATION OF THE CLASS:

1. In order to introduce and focus attention of students, obtain a copy of the Mona Lisa from the school librarian or art book. Place the picture conspicuously in front of the class and say, simply, "What about it?" Let the class develop its own line of inquiry.

2. Students will probably include in their comments the name of the picture and of the painter, why the picture is famous, and that da Vinci did other things besides paint.

3. Summarize students' discussion with this statement: "Renaissance man could in the same breath paint a deeply religious picture, and then devise new and more horrible war machines. One foot dragged in medieval piety, while the other stepped out into a world of power politics."

PUPILS SHOULD LOOK AND LISTEN FOR:

- Costumes of the fifteenth century.
- Architectural structures of Italian Renaissance.
- The earlier, stiff Byzantine art.
- The lovely, inspiring countryside that da Vinci saw when growing up.
- The first paintings he made on other people's canvases.
- His thirst for knowledge in other fields.
- His unfinished painting.
- The two best known masterpieces: "The Last Supper" and the "Mona Lisa."
- The total genius of da Vinci, seen through his painting, architecture, engineering notes and medical drawings.
- The Renaissance music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further reveal the genius of Leonardo and to impress upon students his combination of scientific and artistic quality, obtain prints of his drawings and paintings from the library. Study with the class and lead them to see:

   - How Leonardo made the human face a mirror of the soul.
   - The technical excellence and skill of his drawings.

2. Obtain I.B.M. Slides of da Vinci's inventions and accompanying booklets in CUE Industrial Arts Kit to reveal da Vinci's scientific achievements.

   - Show and discuss slides.
   - Have students read the booklets about his other scientific achievements.

3. To help students realize that there is no real dichotomy between art and science, emphasize that Leonardo always sought new technicial means of expression, both in medium and organization. Obtain and study prints of his silverpoint drawings, anatomy sketches and paintings.

SUGGESTED RELATED ACTIVITIES:

To further student understanding of the spirit of Renaissance man, suggest that students read biographies of Leonardo da Vinci, Michelangelo, Benvenuto Cellini and others. Emphasize their well-rounded interests. Point out that today's greater amount of information available precludes thorough knowledge of many areas by any one person, but that extreme specialization without some knowledge of other fields leads to lopsidedness in outlook, and personality and limits capacities and enjoyment of life. It is vital to be both scientifically and artistically literate.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To encourage student thinking about balanced interests, ask them to write themes on "the Renaissance personality."
2. To bring clarity to the term, "Renaissance man," ask the class artist to make a drawing or painting symbolizing man's search for knowledge, through painting, sculpture, nature study, medicine, astronomy, invention and discovery.

RELATED MATERIALS:

Films:

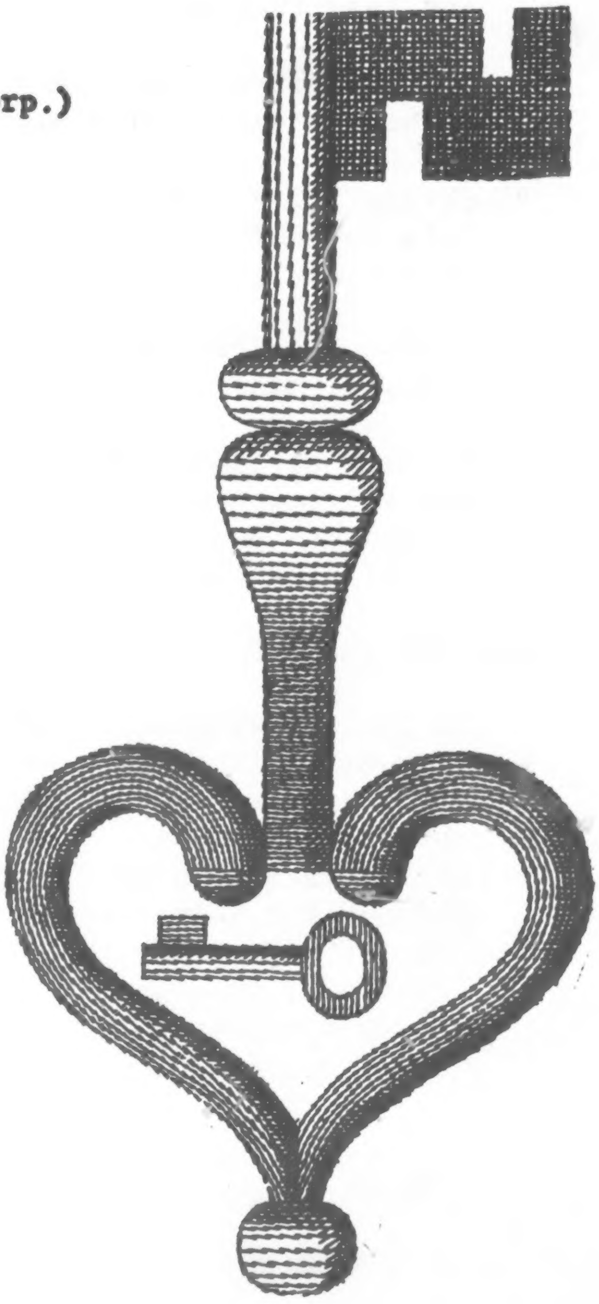
Michelangelo. (Coronet Films)
Rembrandt van Rijn. (Encyclopedia Britannica)
What is a Painting? (Metropolitan Museum of Art)

Filmstrip:

Guided Tours of the World-Italy. (Panorama)

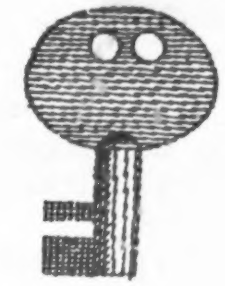
Slides:

Inventions of Leonardo da Vinci. (IBM Corp.)
(CUE Science Kit)



CULTURAL ITEM: "GUIDED TOURS OF THE WORLD-FRANCE"
32 slides, record and book, Color, Panorama,
A service of Columbia Record Club.

CURRICULUM AREA: Topic 2, "Western Europe "
Section B, "People and Culture"



PURPOSES:

To review with students some great architectural features of France.

To refresh students' information about France's geography.

SYNOPSIS:

France and culture are almost synonomous in western minds. Some 2000 years of creative activity have produced in France awe-inspiring churches, splendid castles, picturesque walled cities, breath-taking sculpture and painting, and inspiring literature. With Gallic charm, Charles Boyer comments on pictures of France's geographical variety, on monuments, architecture, historic landmarks, works of art and cuisine- and the pleasures of life in Paris, Fontainebleau, the Alps, the "chateau country" and the beautiful Cote d'Azur playland on the Mediterranean coast.

SUGGESTED PREPARATION OF THE CLASS:

1. To stimulate interest in France and its culture, and provide a mind set for viewing the filmstrip, utilize the concept that artists' works reflect part of the national heritage. In place of the traditional opening remarks about geographical France, it might be interesting to try a subtle, casual approach to the subject - through art. Precede the presentation of the slides and the record by studying these flat pictures from the Metropolitan Seminars in Art: Plate 60 (Portfolio 5), "Aristide Bruant in His Cabaret" by Toulouse-Lautrec; Plate 77 (Portfolio 7), "Rehearsal in the Foyer of the Opera" by Degas; and Plate 84 (Portfolio 7), "Sunday Afternoon on the Island of La Grande Jatte" by Suerat.

Display these pictures prominently. Tell students that art not only informs us about the history of a country or a culture but sometimes communicates instantly the essence or spirit of that culture. Ask students what the pictures seem to indicate concerning the culture of France.

- For "Aristide Bruant in His Cabaret," point out the use of bold and striking colors to give a gay, dashing effect, and the almost commercial art merged with fine art.
- For "Rehearsal in the Foyer of the Opera," point out French interest in the ballet, the spacious French architecture expressed in the ballet room, and the petite brunette men and women.
- For "Sunday Afternoon on the Island of La Grande Jatte," point out the bold use of light and dark colors, the 19th century costumes, and the pointillist technique. (Pure color applied in thousands of tiny dots blended to give the effect of sunshine.)

2. Help students to gather that the French are, in general, creative, artistic, inventive, intellectual, gay, fun-loving, expressive, patriotic and freedom-loving, and are concerned with art in all things: clothes, architecture, food and life itself. Ask students to observe if the architecture they see reveals these qualities.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The Arc de Triomphe that owes its existence to Napoleon and its design to the Romans.
- The neoclassic movement in French art and architecture inspired by Roman or Greek art.
- The view from Notre Dame of Paris landmarks - the Eiffel Tower, the Left Bank and the Seine River.
- The Gothic beauty of Notre Dame's soaring arches and flying buttresses.
- The Eiffel Tower - an "eyeful" of grace and soaring height (900 feet).
- The high art of French cuisine. (Food preparation ranks as a serious esthetic activity in France.)
- The Egyptian obelisk (Cleopatra's Needle), which marks the spot in the Place de la Concorde where Louis XVI was guillotined.
- The elegant Paris opera house.
- Montmartre, breeding ground for aspiring artists and former home of Toulouse-Lautrec and Utrillo.
- The French Broadway, Boulevard Clichy, home of "Pig Alley" (Americanese for Pigalle) and the famous Moulin Rouge.
- The Louvre, one of the world's great art museums.
- Versailles Palace - with architecture, the historic Hall of Mirrors and story book gardens and fountains.
- Fontainebleau and its forest, used by French royalty for a hunting lodge.
- The Gothic purity of the Chartres Cathedral, with its matchless stained glass windows.
- The brooding Norman castle of the English king, Richard the Lion-Hearted, still standing after more than 750 years.
- The Gothic abby of Mont-Saint-Michel, house of worship, retreat, fortress and sanctuary - treacherous to reach by foot during certain seasons because of the incoming tide.
- The walled city of Carcassonne, built on the ruins of a Roman fortress town.
- The surviving Roman aqueduct at Nimes, built in 19 B.C. to bring water 25 miles away to the city of Nimes, called the "Rome" of Gaul.
- The Cote d'Azur, the playland of France on the Mediterranean coast. Here are famous vacation spots (Nice, Monte Carlo, Cannes).
- The varied climate and topography, which permit swimming in the Mediterranean, skiing in the French Alps, and harvesting in Burgundy all in the same season.
- The Loire Valley castle, the Chateau du Moulin, peasant dances, and gay French melodies typical of Paris.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To dramatize how architecture reveals history, ask:

    - Could you arrange a tour of France where history would be unfolded by architectural achievements?
    - Why was French architecture inspired by Greek and Roman works in the 19th century?

2. To show how architecture can reveal the character of its builders, ask:

    - What does the Gothic purity of Chartres reveal about its builders? (Religious devotion ; intellectuality.)
    - What do the palace of Versailles and the Paris Opera House reveal about those who commissioned them? (Gayety, love of pomp and splendor, and elegance .)
    - What do the Loire Valley castle and Chateau du Moulin reflect? (The strength, determination and charm of the French.)
    - What spirit is reflected by the Arc de Triomphe? (Power, love of freedom.)
    - What is reflected by the Eiffel Tower? (Inventiveness.)

SUGGESTED RELATED ACTIVITIES:

1. To further expose students to the charm and elegance of French culture:

    - Ask a French teacher or student to sing and teach the class a simple French song like "Sur le pont d'Avignon" or "Dites Moi."
    - Play records of French songs such as, "La Seine" or "La Vie en Rose."

2. To emphasize the extent of French contribution to our culture:

    - List French words used in our language.
    - List French influences in American life and thought.
    - Have Home Economics students cook and serve some French food, or visit a French restaurant.
    - Look at works by French painters, sculptors and craftsmen.
    - Report on works and lives of French artists.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Have students make a mural containing architectural beauties of France.

RELATED MATERIALS:

Film:
From France With Love. (Association Films)
French Paintings:
Metropolitan Seminars of Art. (CUE)
National Gallery's Ten Schools of Painting. (CUE)
French Painting of the 16th and 18th Centuries. (CUE)
National Gallery Reproductions. (CUE)

CULTURAL ITEM: "REMBRANDT VAN RIJN" (Film)
35 min., Color, Encyclopaedia Britannica Films.

CURRICULUM AREA: Topic 2, "Western Europe"
Section B, "People and Culture"

PURPOSES:

To enter the world of the late Medieval period in the Netherlands and catch the dynamic feeling of expansion and prosperity of the time.

To review Rembrandt's rise and fall as an artist and a human being, to see the beauty of his works, and to understand how they reflect the spirit of the time.

SYNOPSIS:

Many painters and most connoisseurs agree that Rembrandt is the world's greatest painter. His works are part of our world heritage of art. We should study them to appreciate his matchless genius, as well as to learn something of the spirit of his times. Rembrandt lived in an era of ferment. The Netherlands was rising in power; it was vital, grasping and eager for wealth and conquest. Rembrandt's talents enabled him to participate in that rise, for wealthy patrons of the rising middle class wanted portraits and family groups. However, eventually Rembrandt's genius, which forced him to search for ever new and better forms of expression, worked against him as the patrons rejected his new approaches to painting.

This film is a narrative of Rembrandt's life told through his most important and significant pictures. The camera explores these works, revealing the soul of the artist.

SUGGESTED PREPARATION OF THE CLASS:

To prepare students for the conflict developed in the film, display Plates 73, Portfolio 7, and Plate 106, Portfolio 9 (Metropolitan Seminars of Art). Explain that in Rembrandt's day, a portrait was a status symbol supposed to show the subject's secure comfort and wealth. Plate 73 shows that Rembrandt conformed to these demands of the Dutch burghers at the beginning of his career.

As time went on and Rembrandt grew in stature, static portraits did not interest him. He used dramatic lighting effects and dynamic composition to give his works more artistic meaning. Plate 73- "The Night Watch" - was a deviation from the norm of his time. Rather than a static row-by-row arrangement, the men in this picture are heroically and actively represented. A sense of purpose and mobility emanates from the scene. The Civil Guards rejected this group painting on a variety of grounds, mostly egotistical.* They preferred stately individual portraits and refused to pay for the picture. He began to lose clients and fall upon hard times but he had to follow his intuition.

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* Another legend says they accepted the painting and hung it.

Plate 106 is a portrait of Rembrandt done by himself. Here, Rembrandt is centuries ahead of his time. Gone is the veneer and stilted portrait of old. In its place is a soul-searching picture of a man whose face is etched with the triumphs and defeats of life. In short, this painting is a profoundly psychological study of a man whose chief concern is man - the measure of all things. Rembrandt was a poet who dealt in universals; he has never been equaled in profundity of human understanding.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The visual world of the Netherlands that stimulated Rembrandt's imagination.
- The costume of the Dutch people in the early 1600's.
- The Netherlands' quick rise to world power, told in maps and drawings.
- The rise of a new, privileged class: the merchants of Holland.
- The age of portraits and the success of Rembrandt.
- The first departure from the artistic norm: "The Doctors."
- The marriage and subsequent happy years of the artist.
- The mastery of light and shadow techniques in painting (chiaroscuro).
- The skill Rembrandt displayed in copper etching.
- The conflict: whether to paint flattering portraits or man as the artist saw him.
- His financial decline.
- The calamity with the group picture of the Civil Guards, Plate 73.
- The death of Rembrandt's wife and decline of the artist.
- Rembrandt's intense interest in the Jews of Amsterdam, and how his concern was reflected in his paintings.
- The passionate love that Rembrandt painted in his pictures of Christ.
- The last self portrait: the soul of the man on canvas.
- The moods expressed by the music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To capitalize on interest aroused by this moving sensitive film:

1. Ask students: "Would you have followed Rembrandt's career exactly as he lived it? Why? Does society ask too much from the artist in Rembrandt's time and today?"

2. Study other reproductions of Rembrandt's paintings and drawings from Metropolitan Seminars and other art books.

SUGGESTED RELATED ACTIVITIES:

Display prints which illustrate the artists' "realistic versus idealistic" approach. Encourage discussion.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To further understand style in art, students may draw a simple subject in both realistic and distorted style. (See CUE Student Insights on Style.)

CULTURE ITEM: "GUIDED TOURS OF THE WORLD-THE SOVIET UNION"
32 frames, Color, Panorama.

CURRICULUM AREA: Topic 3, "The U.S.S.R. and Eastern Europe"

PURPOSES:

To allow students to survey the Soviet Union geographically.

To illustrate that the Soviet people are culture conscious and use their cultural achievements as instruments in the cold war.

SYNOPSIS:

Art in the Soviet Union is a matter of state policy. The artist and architect must conform, so that the finished product glorifies the Soviet society. Anything short of this is considered suspect or even treason.

Pre-Soviet art and architecture are preserved by the state out of national pride. Contemporary works of art, however, require official state sanction. Thus, a comparison should be made between the role of the Soviet and the American artist. Should the artist create for himself? For the state? For practical needs? Should he be allowed to "interpret" society as he sees fit? Does the artist have a responsibility toward society? Toward himself?

The filmstrip presents a tour of Russia, featuring main cities and architectural, artistic, cultural and economic conditions.

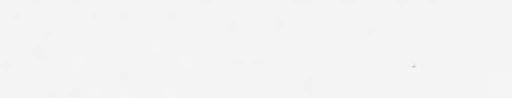
SUGGESTED PREPARATION OF THE CLASS:

To interest students in Russia, point out that although the cold war has thawed a bit, there is still much effort on the part of Russia to prove that her way of government is superior.

During a period of one or two weeks, have students search in current magazines and newspapers for reference to the Soviet Union today. Have them make brief oral reports, not on politics and international conferences, but on life in city and country, on news of successes or failures in farms and factories, on Soviet science, education, theater, literature and the fine arts. After a number of reports have been given, try to draw some general conclusions about current conditions and attitudes within the country.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Buildings and groups of buildings:



   - . The Moscow Kremlin.
   - . Church of St. Basil, now a museum.
   - . G.U.M., Moscow department store, built in 1893.

- Bolshoi Theater, which features opera, ballet and concerts.
- Skyscraper structure housing part of Moscow University.
- Metekhi Palace in Georgia.
- Tomb of Tamerlane and the city of Leningrad.
- City of Tashkent, capital of Uzbek Soviet Republic.
- Yalta, a Black Sea resort.
- Peterhof, near Leningrad, the Russian Versailles.
- St. Sergius Monastery.

2. Evidences of social and cultural conditions:

- Status of women and their varying occupations.
- Special place in society of the creative artist.
- Reflections of French influence in art and architecture.
- Preservation of paintings and icons and of Orthodox Church buildings, chiefly as museums.
- Support of education.
- Various types of Russian music: marches, a ballet score, a river boat song, an oriental melody and a religious theme.

3. Evidences of economic conditions:

- The wooden suburban house, or dacha.
- The Volga River and its economic importance.
- The Moscow agricultural exhibition, reflecting achievement and hope.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To improve understanding of the Russian way of life and thought, engage in these or similar activities:

1. Divide the class into small "buzz" groups. Have each consider briefly one of the following topics which you have duplicated or written on the board. Let them state their opinions to the class for discussion:

   - Why does Russia place so much emphasis on education and culture? Can the arts be a weapon for propaganda?
   - Equal status for women releases women's brain power and talent for top professional jobs. The majority of Russia's doctors are women. Do you think we have something to learn in this area from Russia?
   - Although the Soviet artist must create only art praising the communist way of life, he is highly honored and supported by the government. American artists are free to create as they wish, but they get no support from our government and often must give up their art because they cannot earn a living. Discuss advantages and drawbacks of each system.*
   - How important is the creative artist in America, compared with Russia?*

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*Refer to the Rockefeller Panel Report on the Performing Arts, McGraw Hill, 1965

- Why do you think Boris Pasternak was punished for writing Dr. Zhivago?
- What was the good of having Van Cliburn, Bob Hope and Louis Armstrong perform in Russia?
- How "classless" is this classless society?

2. With a physical map of the Soviet Union before the class, conduct a summary session relating as many aspects of Russian life as possible to the country's physical features.

3. Develop a graph showing differences between the communist way of life and our own - how many hours of work it would take in each country to earn a pair of shoes, a man's suit, an automobile?

SUGGESTED RELATED ACTIVITIES:

To encourage respect for and knowledge of Russian genius, have students:

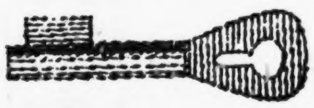
1. Find out how many "firsts" in sciences of all types were made by Russians (see History of Russia).
2. Listen to music by Tchaikovsky, Moussorgsky, Katchaturian and other famous Russian composers.
3. Read short excerpts duplicated from "Anna Karenina," "The Cherry Orchard," "The Overcoat," and Russian Folk Tales to get the "feel" of the character of Russian people.
4. View paintings by Chagall, Kandinsky and other Russian painters (see Metropolitan Seminars of Art - Portfolio 4, Plate 44).
5. View sound filmstrips of stories of famous Russian ballets - Swan Lake, etc. Learn about Diaghilev, Pavlova, Cossack folk dancers.
6. Learn about Byzantine art and architecture: "Ivan the Terrible and St. Basil."

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Use creative dramatics to stress differences between the communist and American way of life. Consider an exchange of an American and a Russian artist. Try to show how each would react to the opposite culture.

2. Make an icon or paint pictures of Russian landmarks or typical activities.

RELATED MATERIALS:



Films:

Folk Dances: U.S.S.R. (Brandon Film) (CUE)
Russian Life Today. (Bailey Films, Inc.) (CUE)
The Russians: Insights Through Literature (McGraw-Hill)

Books:

What You Should Know About Communism and Why. (New York: Scholastic Book Services, 1962. $.50)

CULTURAL ITEM: "THE KREMLIN" (Film)
2 parts, 30 min. each, Color, McGraw-Hill Films.

CURRICULUM AREA: Topic 3, "The U.S.S.R. and Eastern Europe"
Section B, "People and Culture"

PURPOSES:

To give insight into Russian character and history, through the architecture and art treasures of the Kremlin.

To review Russia's history through the triumphs and tribulations of its czars and its chief city, Moscow.

SYNOPSIS:

Soviet society in the U.S.S.R. today has its origins, methods of operation and reasons for existence in the dim past of the ancient fortress city, Moscow.

Under the conquering Tartars and the Golden Horde, Russian Moscovite princes eventually fashioned an absolutist, autocratic and tyrannical central government. The "Tartar yoke" was lifted and a succession of czars exploited the common people (serfs) of Russia. They stock-piled surplus wealth - art treasures, crowns, jeweled thrones - in the Kremlin, and erected a fantastic assortment of fabulous state, church and palace buildings behind the Kremlin in Moscow.

This film presents opulent art treasures in glowing color, and relates them to the principal czars and their contributions to Russia. Historical vignettes are retold through paintings, icons and architecture.

SUGGESTED PREPARATION OF THE CLASS:

To arouse students interest and pre-test their knowledge of certain Russian terms, write on the board, and ask students to match:

__________ 1. Czar
__________ 2. Kremlin
__________ 3. St. Basil
__________ 4. Icon
__________ 5. Red Square

A. Religious statue
B. Caesar
C. Large, open boulevard
D. Gingerbread church
E. Walled town or fortress

Inform students that a "Kremlin" is a walled town or city, and that the Moscow Kremlin is a 65-acre fortress town, complete with high walls and twelve huge towers.

PUPILS SHOULD LOOK AND LISTEN FOR:

- A Red Square military parade.
- The stately exterior of the Grand Kremlin Palace.
- The ornate Staircase of Honor and the hall of St. George.

- The magnificence and profusion of palaces and chapels.
- The modern Palace of Congresses.
- The St. Basil church, now a museum.
- The outline of the entire Kremlin - 65 acres with twelve main towers containing palaces, churches, monuments and state buildings.
- The conquest of the Moscovite princes by the Tartars.
- The subsequent counter-attack and victory by the Russians.
- The strengthening of the Kremlin walls.
- The influence of North Renaissance Italians upon the architecture of two Russian palaces.
- The examples of Byzantine art and architecture.
- The highlights of the lives of Ivan The Great, Ivan The Terrible, Boris Goudinov, Peter The Great and Czar Nicholas II.
- The conquest of the Kremlin by Napoleon; his retreat.
- The sumptuous Cathedral of the Assumption.
- The crown jewels and jeweled thrones.
- The storming of the Kremlin by Soviets in 1917.
- The simplicity of Lenin's Kremlin apartments.
- The denunciation of Stalin.
- The comparison between Ivan The Terrible and Stalin.
- The role of the Kremlin today in state function.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To sustain interest and develop insight into Russian character and history, have students discuss or debate:

1. What impact did the Tartars have on the Russian rulers and people?

2. How did Joseph Stalin resemble Ivan The Terrible?

3. Is there any connection between the collected opulence of the Russian czars and the Russian Revolution of 1917?

4. What effect did Byzantine civilization, Italian Renaissance and contemporary Western society have on Russian art and architecture?

5. How did Russian history shape Russian character? Bring out:

   - Submission to iron rule - first Tartars, later czars, then Stalin.
   - Sadness of lower classes brought on by hopelessness.
   - Revolutionary characteristics in attempt to remedy social evils.
   - Intense desire for education to catch up with the west.

SUGGESTED RELATED ACTIVITIES:

To shed further light on the Russian character:

- Show Part 1 of the McGraw-Hill film "Insights into Russian Character Through Literature."

- Discuss how "The Cherry Orchard" reveals the helplessness of the Russian aristocrat when faced with reality, and "The Overcoat" reveals the hopeless poverty of the lower classes.
- Read excerpts from "Anna Karenina" or "Brothers Karamazov" for further insights.
- Have students report on lives of Ivan The Great, Ivan The Terrible, Peter The Great, or others.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Write a story revealing what you have learned about Russian character.

2. Study paintings of communist Russia and compare them with those of the Western world. State differences in outlook.

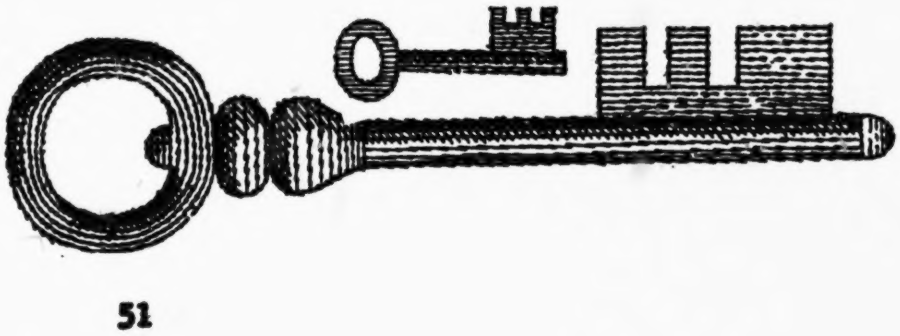
RELATED MATERIALS:

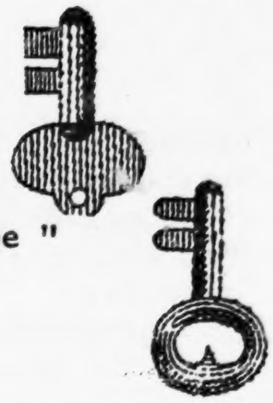
Films:

Insights Through Literature. (McGraw-Hill)
Russian Life Today. (Bailey Films, Inc.)
Folk Dances-U.S.S.R. (CUE)

Filmstrip:

Guided Tours of the World-U.S.S.R. (Panorama)





CULTURAL ITEM: "FOLK DANCES: U.S.S.R." (Film)
12 min., B & W, Brandon Films.

CURRICULUM AREA: Topic 3, "The U.S.S.R. and Eastern Europe "
Section B, "People and Culture"

PURPOSES:

To foster the recognition that folk dancing is a recognizable art form that expresses the heritage and background of a people.

To acquaint students with Russian folk dances.

SYNOPSIS:

This film presents three distinct Slavic folk dances as performed by three national groups within the U.S.S.R.

SUGGESTED PREPARATION OF THE CLASS:

1. In order that students may grasp how dances, like other arts, reveal much about the culture from which they originate, explain to the class: Peoples all over the world dance, but the dances differ widely from place to place. The main reason for these differences lies in the geographic and cultural environment. Throughout the world, great differences in physical environment caused man to adapt his way of life and dances to them. If we watch carefully, we can tell much about the physical environment of the people, the hopes, desires, fears and problems that concerned them, which are expressed in the universal language of gesture, motion and drama. Watch the film carefully to see if the dances reflect:

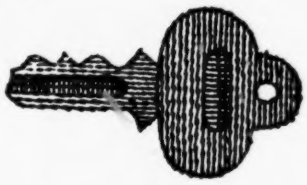
- A peasant agricultural society, or a contemporary one?
- What themes are expressed? Love? Courtship? War?

2. Make sure the class is aware of the wide variety of peoples in the Soviet Union. A list of the Soviet Republics will give one clue to this diversity; pictures of different groups will provide another clue.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The names of the three national folk dance groups shown in the film.
- The message behind, or the purpose of, each individual dance.
- The emphasis on the individual performer as opposed to the group's performance.
- The general role of the male in the dance.
- The general role of the female in the dance.
- The degree of skill and artistry necessary in each dance.
- The differences of style among each cultural dance group.
- The costumes of each group.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. In order to see if the class has grasped the idea that a dance can reveal much about a people, discuss the following questions:

   - What did each folk dance tell you about the group that performed it?
   - Why do you think that Russian folk dances are often characterized by great leaps and take up a great deal of space? (Remember the Russian steppes?)
   - Did you see any similarities to American folk dancing?
   - What were the purposes and sources of primitive and early dancing? (Magic, ritual, joy, work rhythms.)
   - What were the purposes of the dances shown?

2. To assist students to understand that while the U.S.S.R. maintains strict control of its peoples it wisely encourages the flowering of the arts and crafts of its subcultures.

   - In view of the fact that self-expression and release of tension are experienced in the arts, is the above a wise policy?
   - What might happen if the government tried to stamp out these national differences, as it has tried to eradicate religion?
   - Do you think this film has propaganda value for the Soviets?

SUGGESTED RELATED ACTIVITIES:

To further show how dances reveal patterns of culture:

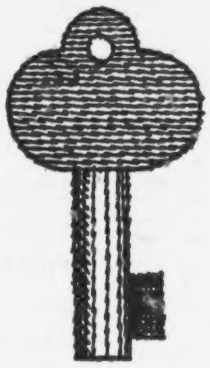
1. Analyze one or two American folk dances after a student exhibition and list as many American "characteristics" as possible; then do the same for another national folk dance. Compare!

2. Have a student make a report comparing modern interpretive dance with abstract art. A panel of students might debate the report briefly.

RELATED MATERIALS:

Films:

Watching Ballet. (N. Y. City Ballet Co.) (CUE)
One Road. (Ford Motor Co.)
Siam. (Walt Disney)
Letter From Indonesia. (Churchill Films)
Nigeria: Central Africa, Part One. (McGraw-Hill)
Design For Beauty. (International Silver Co.) (CUE)

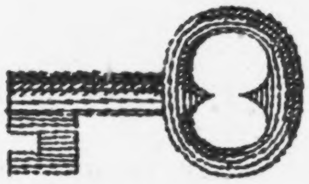


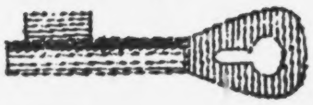
Books:

The Wonderful World of Dance,-A. Haskell. (Garden City Books, Garden City, New York)

TV:

Mrilini Dancers. (CUE Videotape)
The Dance. (CUE Insights)





CULTURAL ITEM: "RUSSIAN LIFE TODAY" (Film)
20 min., Color, Bailey Films, Inc.

CURRICULUM AREA: Topic 3, "U.S.S.R. and Eastern Europe"
Section B, "People and Culture'

PURPOSES:

To introduce students to the geographic vastness of the Soviet Union and to the complexity of the Soviet socialistic system.

To contrast, through the arts, the differences between Czarist Russia and the modern Soviet state.

SYNOPSIS:

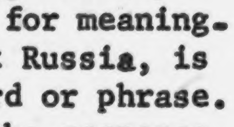
This film gives insight into life in Russia during the rule of Joseph Stalin. Its value lies in giving a panorama of the unchanging aspects of Russia such as the monotony of the topography, the similarity of the villages and the wide variety of national groups, of which there are over 100 in the Soviet Union. In addition to gaining insight into the Russian stress on education, physical fitness and the socialist system of life, one gains the flavor of Russia through seeing its art treasures and architecture and learning its music.

SUGGESTED PREPARATION OF THE CLASS:

Because this film is packed with content and concepts, it would be wise to orient students to it by locating Russia on a map, reviewing briefly its geographic features. One way to further prepare students for meaningful viewing by having them recall what they already know about Russia, is to play a word association game. Say: "I will give you a word or phrase. For example, the word 'Joseph Stalin' may be associated with the response 'born in Georgia' or 'second dictator of Russia.'"

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Evidences of:
   - The vast geographic span of the U.S.S.R.
   - The diversity in climate, terrain and people.
   - The different styles of architecture found all over the Soviet Union.
   - The ornateness of the Russian Orthodox Church.
   - The comparison between urban and rural life.
   - The stress on education and the importance of reading.
   - The better class Soviet family in an apartment in Moscow.
   - The emphasis on physical fitness in Soviet life.
   - The Russian socialist system and how it impinges on the individual Soviet citizen.



- The Hermitage, a treasure house of art.
- The Kremlin, a study in stone.
- Russian music and singing.
- The sounds of Russian city life.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Because of the vast, complex nature of the U.S.S.R., and the fact that this nation threatens our existence, students are usually interested in the subject. Submit the following leading questions for their consideration:

    - How would you describe the different geographical sections of the U.S.S.R.? The different national groups?

    - In your opinion, to what extent does the Soviet system impinge on the way of life of its citizens?

2. Have students make a chart showing the freedoms of a U. S. citizen, as contrasted to those of a Soviet citizen. Here are a few items to start it:

United States	Russia
Freedom of Speech	No freedom of speech
Freedom to worship in his own way	Religion frowned upon
Freedom to travel anywhere	Travel highly restricted
Right of free enterprise	Controlled economy

SUGGESTED RELATED ACTIVITIES:

1. View slides of St. Basil in Panorama Book on U.S.S.R.
2. Discuss such characteristics of Byzantine architecture as onion domes, towers, mosaics and complex decor.
3. Have students collect photographs and make drawings of Russian architecture at various periods, and arrange them chronologically to prove that history can be read in architecture.
4. Show pictures of Russian icons and samovars.
5. Ask the class to read their lists of new words, not mentioned in the word game, and to give a definition of each word.
6. Russian music, in many cases, sets the tone of an historic Slavic period. Have the music teacher or a music appreciation student bring to class several records, or better still, tape just certain selections from them, and give an explanation of the music and its relationship to the Russian people and history.
7. Students might learn a Russian folk dance in physical education class.
8. Discuss the advances in freedom in the Soviet Union since Stalin's iron rule.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To illustrate further the diversity of the peoples of the U.S.S.R., students might make a mural showing various types in native dress engaged in typical activities.

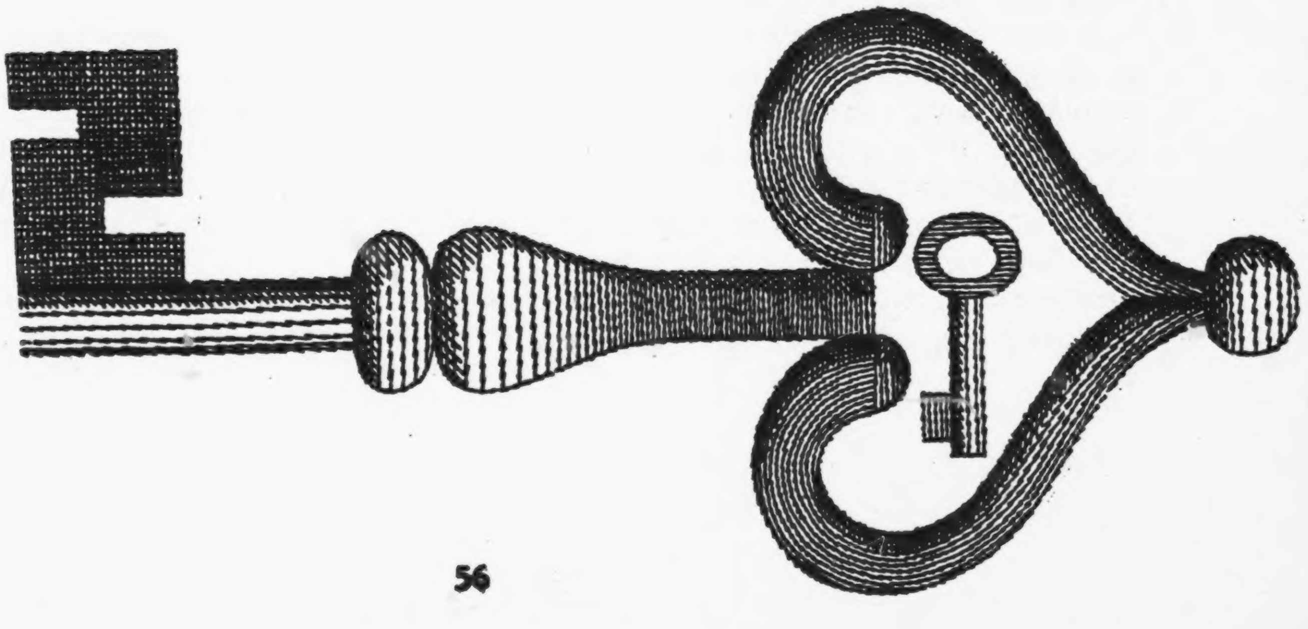
RELATED MATERIALS:

Films:

Folk Dances-U.S.S.R. (Brandon Films)

Filmstrip:

Guided Tours of the World-The Soviet Union. (Panorama)
(Columbia Records)



CULTURAL ITEM: "FIRST EUROPEAN CIVILIZATION-CRETE" (Filmstrip)
The Epic of Man - Part VII-B Series
54 frames, Color, Life Filmstrips.

CURRICULUM AREA: Topic 4, "North Africa and Southwest Asia "
Section B, "People and Culture"

PURPOSES:

To recognize cultural contributions of the ancient Cretans.

To identify specific features and aspects of Cretan life, and relate them to later western civilization.

SYNOPSIS:

There was a missing civilization link between the ancient Egyptians and the ancient Greeks. Around the turn of this century, Sir Arthur Evans and Heinrich Schliemann discovered that "missing link" - the ancient Cretans. This filmstrip identifies aspects of Cretan civilization which show transitive cultural phases that link Egyptian and Greek life.

SUGGESTED PREPARATION OF THE CLASS:

1. Until recently, little was known about the Cretan civilization. In architecture, for example, we associate the arch with Roman architecture, the column with Greek, and the inclined wall with Babylonian. The Cretans, however, contributed substantially to the art, architecture, customs, religion and legends of the ancient Greeks. Consider architecture. The Cretans developed tiled ceilings and floors, interior plumbing, stone drains, pottery pipes, open-air porticoes, painted stone and wooden columns, and inclined stone causeways and staircases.

2. Place on the blackboard the question: "What does Greek civilization owe to the ancient Cretans?" To lead students in the right direction, hold up a picture, or a sample, of a lead pipe, or a terra cotta pipe, or a picture of a tiled bathroom floor. List contributions of Cretan architecture referred to above, and tell students to be ready to add to the list after seeing the filmstrip.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The palace of Knossos - a recent historical find - the date of its excavation, the historian-archeologist's responsibility.
- The gold pendant of a bull - its similarity to a Sumerian pendant pictured in a Life magazine series.
- Information that one could learn by examining the painted fresco border designs,domestication of the horse, style of chariot, decoration of chariot and horse.

- The delicate craftsmanship of Cretan goldsmiths and the remarkable similarity between Sumerian pieces and those of Crete.
- The fact that the Minoan (Cretan) civilization was transferred to the mainland of Greece about 2000 B.C.
- The Cretan palace - a structure with tiled floors, frescoed ceilings and walls, interior plumbing, portico, terraces and inclined stairways.
- The Cretan women - a study in beauty, with emphasis on hair styling, costume and jewelry adornment - who had high status in Cretan society.
- The Cretan festival - a rededication to the local gods, a time of pageantry, song and revelry.
- The Cretan religion - worship of fertility gods and goddesses, using figurines.
- Cretan - a reminder that civilization is prey to external dangers.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Summarize and discuss these additional facts about Cretan civilization:
    - Cretan women enjoyed social status and rights equal to those of men. (Consider that this was about 1500 B.C.)
    - Cretan houses had windows, flat roofs, stone floors. (Compare with today's Mediterranean architecture.)
    - Cretans created many art objects in miniature. (Do you have any thoughts on the similarity between Babylonian and Cretan art objects?)
    - Cretans worshipped bulls. (Spanish bull fighting and Cretan bull leaping have much in common.)
2. Have a student report on the legendary King Minos of Crete.
3. Define or explain each of these words:

Minoan
Knossos
Mycenae
Thalassocracy
Megaron
Troy
Agamemnon
Achaean
Aeolian
Dorian
Iliad
Odyssey

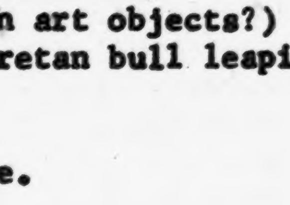
SUGGESTED RELATED ACTIVITIES:

A dramatic, personalized story lends credence to facts. Ask a student to write an imaginary biography of an ancient Cretan. (Several novels could be used as a frame of reference, notably "The King Must Die.")

RELATED MATERIALS:

Filmstrip:

The Oldest Nation-Egypt. (Life Filmstrip)



CULTURAL ITEM: "ARTS AND CRAFTS OF ASIA MINOR" (Filmstrip and record)
85 frames, Color, International Communications Foundations

CURRICULUM AREA: Topic 4, "North Africa and Southwest Asia "
Section B, "People and Culture"

PURPOSES:

To interest viewers in the richness and height of culture in pre-Turkish Asia Minor, as revealed through its monuments and other arts. (This filmstrip provides an excellent introduction to the Near East.)

SYNOPSIS:

Some of the roots of Western society can be traced to the Near East. The mining of iron (Hittites), the influence of Hellenism (tomb of Alexander the Great), and the art of the Persians are but a few of the many valuable cultural items reviewed in this filmstrip. Asia Minor was a crossroads of many people, cultures, inventions and ideas. The cultural accomplishments of these people provide a basis for new appreciation of the Middle East, of both past and present.

SUGGESTED PREPARATION OF THE CLASS:

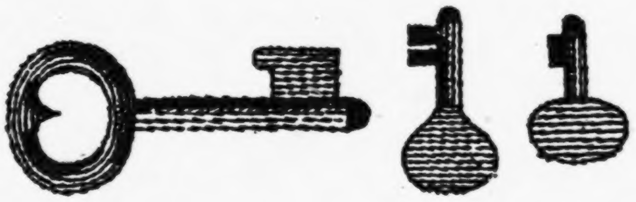
To prepare class for understanding the filmstrip:

1. Locate Asia Minor on a map. Explain that in ancient times Asia Minor was one of the crossroads of migrating people. The Hittites, Lydians, Persians, Phrygians, Greeks, Romans, Gauls, Saracens, Turks, Franks and Italians at one time or another settled in Asia Minor and left their marks in the monuments, art treasures, skills and faces of the people.

2. Suggest that students observe how the arts they see reveal the way of life and thought of these peoples of the past.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The carving and metal work of the Hittites.
- The tomb of Alexander the Great.
- Islamic mosques, tiles and illuminated books.
- The beauty of the glasses and utensils.
- Stick puppets made of camel skin.
- Style and embroidery of clothing.
- Traditional paintings and miniatures.



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To enable the class to further see how architecture reveals the life of those who created it:

1. Ask students to explain how Turkey's art and architecture reflect geographic, religious, political and economic influences of the country.

2. Relate this activity to the International Communications Foundation Study Print Series on Turkey.

3. Play reverse side of record for Turkish music as students study the prints (playing time, 16 minutes).

SUGGESTED RELATED ACTIVITIES:

1. To extend appreciation of Islamic art and architecture, show the CUE film, Islam.

2. View pictures of Islamic art in Life's book of "World's Great Religions." Discuss why no animals and figures appear in this art.

RELATED MATERIALS:

Films:

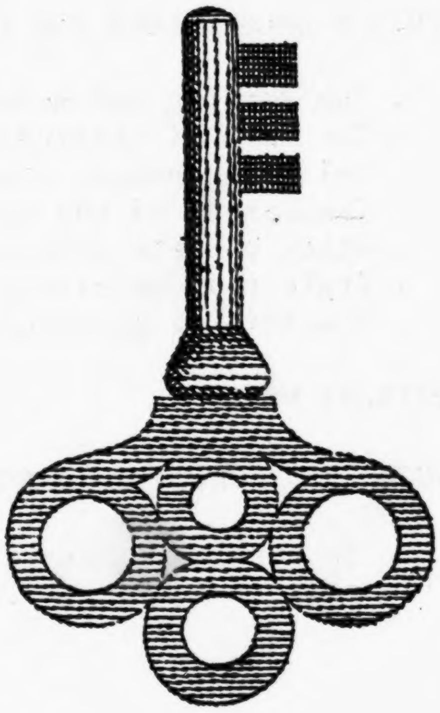
Country of Islam. (Churchill Films)
One Road. (Ford Motor Company)
Berber Country. (Churchill Films). (CUE Film)

Filmstrip:

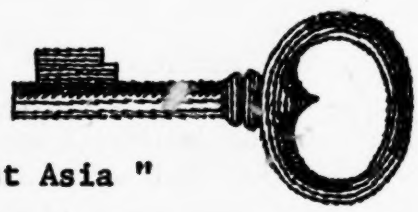
Persian Story Book. (Int. Comm. Foundation) (available CUE)

Book:

Persian Miniatures. (Mentor Paperback)
Myths and Legends of All Nations. (Bantam) (English CUE Kit)



CULTURAL ITEM: "THE RIVERS OF TIME" (Film)
20 min., Color, Contemporary Films



CURRICULUM AREA: Topic 4, "North Africa and Southwest Asia "
Section B, "People and Culture."

PURPOSES:

To portray roughly 8,000 years of man's progress in the Fertile Crescent area, and provide a basis for understanding and appreciating our cultural heritage from civilizations there.

To single out, particularly,the achievements of the Sumerian-Semitic civilization, and to show how other cultures and people, like the Saracens, added to and improved the early civilization.

SYNOPSIS:

The country of Iraq rests on an ancient foundation. More than 8,000 years ago, historians estimate, late Stone Age man emerged from barbarism and developed the first real civilization. Major, primary inventions were vital to its development. The wheel, sail, potter's wheel, irrigation ditches and damming, baking brick and the devlopment of written language are but a few of Sumeria's accomplishments. The Sumerians are given credit for most of these inventions and achievements.

The film is a panorama of Iraq's cultural heritage. The taming of the Tigris and Euphrates Rivers was the key to development of civilization. The viewer sees the conquest of nature, the development of civilization, the achievements of man in the Fertile Crescent, and the subsequent rise and fall of many later people and cultures.

SUGGESTED PREPARATION OF THE CLASS:

To establish understanding and appreciation of the ancient Sumerians and their culture, give the class basic historical background about the location and significance of ancient Sumer, making specific reference to our cultural debt to the ancient Sumerians. List also some cultural contributions that the Saracens (Arabs) have made to our Western society. From Sumeria have come astronomy, weights and measures, early writing, the potter's wheel and brick making. The Saracens developed algebra, chemistry, pharmacy, navigation aids, windmills and many other cultural contributions. Ask the class to write additional cultural contributions of both the Sumerians and the Saracens (Arabs) when viewing the film.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Scenes showing:

    - The taming of a river - the beginning of man's control over environment and the birth of civilization.

- The archeologist reconstructing culture of the past from its ruins.
- Signposts of advancing civilization - the wheel, pottery making, brick kilns, temple building, jewelry designing.
- Beautiful artifacts of Sumerian culture as expressed in the arts and crafts - (the term "artifact" refers to any product of human workmanship, especially of simple primitive workmanship).

2. Evidences of:

   - Accomplishments of the Sumerians in controlling the floodwaters of the Tigris and Euphrates Rivers.
   - The birth and uses of writing in government, religion and business.
   - Advent of astronomy, mathematics and business accounting.
   - Visitations by the Persians, Greeks and Romans to this area and ruins of their civilizations as landmarks.
   - The coming of the Moslem Arabs in the 7th century A.D.
   - Stimulation offered by Arab culture to Western Europe, providing one basis for the Renaissance.
   - Achievements of the Arabs - higher mathematics, irrigation improvements, advances in medicine, agriculture, chemistry and pharmacy.
   - The music of the Sumerians and Arabs.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Much of our western society rests on a Greco-Roman foundation, but we have neglected in the past to point out that the Romans and the Greeks imitated much from the ancient East, particularly from Sumeria and Egypt. To correct this impression, discuss these questions with students:

   - Suppose all Sumerian contributions to today's society were removed, what changes would have to be made to accommodate this new situation?
   - Is there any connection between the buried cities of Sumer and the Biblical stories of the Flood? If so, what are they?
   - Why did the Arabs avoid making statues and prefer to decorate their mosques with geometric designs?

2. Make two charts listing cultural contributions of the Sumerians and the Saracens to Western society, and supplement these charts, whenever possible, with photographs illustrating the accomplishments. Use the charts in a bulletin board display. For example, to illustrate Sumerian astronomy, use a picture of a telescope and the stars, or to illustrate smelting, use a picture of copper being poured into a mold.

3. Allow for oral reports on any feature of Sumerian or Arab culture.

SUGGESTED RELATED ACTIVITIES:

1. Using a large map made by students, have class historians trace the path and progress of several major inventions or ideas of the world emanating from Sumeria.
2. Have a student compare in an oral report the progress of Iraq and Sumeria today. Let him supply reasons, and the class could contest these reasons in a panel.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To give students a better idea of the necessity and importance of archeology and cultural restoration, have them consider this statement: "From 1607 to 1964, American society grew and flourished. Then came catastrophe." Thousands of years later, a team of 100th century archeologists uncovers a section of New York City. How might it appear?
2. Students may present their findings as a taped "You Are There" program to the class or as paintings or creative writing on this topic.

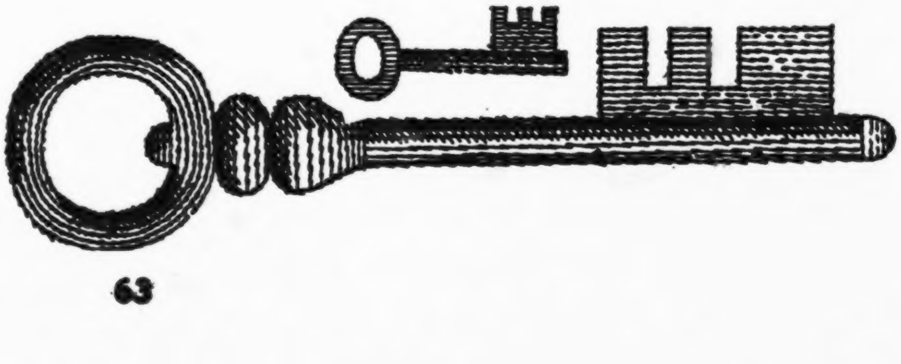
RELATED MATERIALS:

CUE Films:

Angkor-The Lost City.
Ganges River. (McGraw-Hill Films)
Our Inheritance from the Past. (Coronet Films)
Man and His Culture. (Encyclopedia Britannica)
Heritage from Tula.

Book: - Teacher Reference:

Art and Archeology, - James Ackerman and Phys Carpenter
(Prentice Hall, Inc.)



CULTURAL ITEM: "THE OLDEST NATION - EGYPT" (Filmstrip)
Epic of Man, Part VI,
52 frames, Color, Life Filmstrips

CURRICULUM AREA: Topic 4, "North Africa and Southwest Asia"
Section B, "People and Culture"

PURPOSES:

To add a dimension of history to the students' study of modern Egypt.

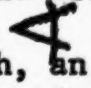
To demonstrate that life in ancient Egypt was sophisticated and urban, and contributed heavily to Western culture in architecture, mathematics, astronomy, the calendar, and in many other ways.

SYNOPSIS:

Along with Sumeria, Egypt was the cradle of Western culture. Modern man is fascinated with ancient Egypt because of its early high form of civilization.

This filmstrip gives vivid insight into its life, architecture, arts, character and religious practices. Without such a background, we could not understand modern Egypt or fully realize the origins of much of our own civilization.

SUGGESTED PREPARATION OF THE CLASS:

1. To show our cultural debt to the ancient Egyptians and how much of our modern culture is based on Egyptian accomplishments, place on the board pictures, symbols and drawings that show: the number 365, a triangle, head of an oxen  which developed into the letter A, a canal, an irrigation ditch, an inclined plane, an empty medicine bottle, and a column. Ask the question: "What do all these things have in common?" The answer, of course, is that all these ideas, principles, or inventions were developed by the Egyptians - (calendar, pyramid building, beginnings of writing, world trade, engineering, medicine and pharmacy, and architectural features to hold up ceilings).

2. Display pictures of Egyptian art and architecture, or ask students to recall from commercial films the characteristics of Egyptian murals, structures and sculpture. Excellent picturization of Egyptian life and arts may be found in National Geographic Magazines. To further build respect for Egyptian culture, discuss the highly sophisticated quality of these arts. Bring out such points as building materials, colossal structures and statues, preoccupation with building for permanence through the ages, the lotus column and pictographs.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Objects or scenes showing:

   - Cosmetics used, wigs and jewelry worn by Egyptian women.
   - The pharoah's two carved staffs symbolizing the union of the two Egypts.
   - The design of the Egyptian ship - with decorative sail and elaborate decor.
   - The quarries that yielded huge blocks of granite, limestone and other stone, used for Egypt's buildings.
   - Methods used to transport stone to the waiting ships.
   - Intensive use of mural paintings on the walls of buildings.

2. Evidences of:

   - Egyptians' love of the dance, music and flowers.
   - The oriental way of approaching the pharoah.
   - The temple priests' use of chants in religious ceremonies.
   - The development of hieratic writing by Egyptian scribes.
   - The way Egyptian columns originated.
   - Care and concern displayed by the Egyptians for their dead, as evidenced by pyramids, sarcophagi, magic spells, astrology and the *Book of the Dead*.

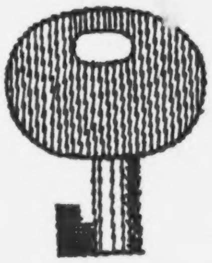
PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Have students read in ancient histories or other sources about the debt of the Western world to the ancient Egyptians, and list Egyptian contributions in their notebooks. Have lists written on the board for class discussion. They may include the beginnings of an alphabet and of cursive writing, columns, air wells or shafts, a 360-day calendar, irrigation, embalming, the beginning of a monotheistic religious concept, the religious concepts of resurrection and a judgment day for individuals, and the practical use of geometry applied to real situations.

2. Use some of these topics for oral reports:

   - Why we know so much about ancient Egypt.
   - The Rosetta Stone.
   - Peasant life in ancient Egypt.
   - Why Egypt is now called the United Arab Republic.
   - Harnessing the Nile.



SUGGESTED RELATED ACTIVITIES:

1. Since we tend to forget facts (particularly when they are not directly related and obviously connected to some current activity), it would be helpful to have students show in chart form the numerous ways the ancient Egyptians have contributed to our 20th century lives. For example, one scene might show some Egyptians measuring the rise of the Nile; another picture might show the development of our calendar. Models, charts and drawings would do nicely in this effort.

2. Using the filmstrip or the slides, have a student prepare a tape in which he records his life as a scribe or as a pharoah. The slides might then be re-shown with the tape, adding more reality to the effect.

RELATED MATERIALS:

Films:

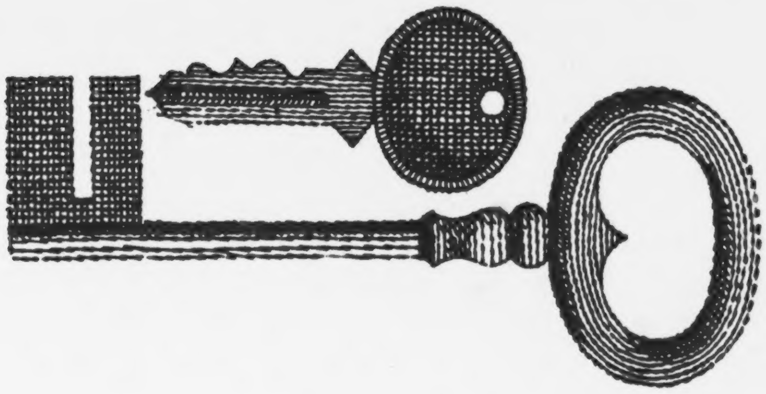
Submerged Glory. (Contemporary Films)

Filmstrip:

The Epic of Man - Ancient Egypt. (Life)

Books:

Egyptian Painting. (Crown Paperback. $.95)
Shrines of Tut-Ankh Amon, N. Rambova, ed. (117 Illustrations) (Harper Torchbooks TB/2011. $1.75)
Pyramids of Egypt, J. D. S. Edwards. (Penguin A168. $1.45)
Archaic Egypt. (Penguin A 462. $1.45)
Ancient Kingdoms of the Nile, Walter Fairservis. (Mentor. $.60)



CULTURAL ITEM: "BERBER COUNTRY" (Film)
20 min., B & W, Churchill Films.

CURRICULUM AREA: Topic 4, "North Africa and Southwest Asia"
Section B, "People and Culture"

PURPOSES:

To enhance students' appreciation of the cultural heritage left by the Phoenicians, Greeks, and Romans on the North African littoral.

To give the students an awareness of the New Stone Age dwellers who are reluctantly forced to cope with 20th century problems.

SYNOPSIS:

The Phoenicians, Greeks, and Romans left much evidence of their craft and skill in the ruins that dot North Africa. Living near these ruins are the Berbers, a people who still cling to a New Stone Age culture. Although the Moslems gave the Berbers their religion and some of their customs, the latter tenaciously retain much that might be classified prehistoric.

This film shows the evidence of past civilizations as exemplified by their ruins and then brings us to the present by an examination of the Berber society. Observation of their ancient ways helps us see how many people might have lived some 10,000 years ago.

The message here is: It is fallacious to equate time with progress. What has gone on before may not be necessarily transmitted or improved. Cultures may go down hill as well as up.

SUGGESTED PREPARATION OF THE CLASS:

1. To enable students who live in a temperate climate to more fully appreciate the problems of life on the desert, ask these or similar questions:

    - How much effect does where we live have on how we live?
    - Could the topography and climate of a desert change our "way of life?"

2. Use the opaque projector to show pictures of deserts. One source of pictures is Life's, The World We Live In, which has a section called Deserts of the World. As the pictures are shown, ask questions like these to bring out the nature of deserts and desert life:

    - What is a desert? Are all deserts alike?
    - If you lived in a desert area, what would your chief concerns be?
    - How do you imagine the environment would affect your life? The

kind of house in which you would live? The clothing you would wear? The food you would eat?
- Why would answers to these questions vary from desert to desert? From one period in history to another in the same desert area?

PUPILS SHOULD LOOK AND LISTEN FOR:

- Evidences of the climatic extremes of the North African littoral.
- The architecture of royal tombs.
- The ruins of Roman and Byzantine cities.
- The Greek-style theatre; the mosaic Roman baths.
- The interior of a mosque and its architecture.
- The Berber homes. (Note similarity to our Pueblo Indian homes.)
- Evidences of the status of women among the Berbers.
- The arts and crafts of the Berbers.
- The facial decoration of some of the Berber women.
- Indications of the problems faced by the Berber nomads.
- The sonorous language of the Berbers; Arabic music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To review the major points of the film and raise the issue of whether a New Stone Age culture can survive in an industrial world, ask students:

- Why did the Greeks and Romans abandon these cities to the desert?
- Can you list the impact the Moslems made on Berber society?
- What problems do the Berbers face in today's world?
- What evidence of skill and charm do the Berbers present?
- What influences might change their traditional nomadic ways?

SUGGESTED RELATED ACTIVITIES:

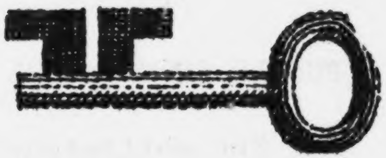
1. A detailed report of the today's Berbers is given in the Life Book, "Epic of Man." A student report would clarify the problems faced by a semi-nomadic people living on the rocky wastes of the Sahara Desert, and would broaden understanding of the film content.

2. Secure a resource person from Tunisia or Algeria for further information.

3. The students will remember items in the film longer if a map is made indicating the march of people and position of ruins on the North African littoral from the Phoenicians to the Moslem conquests.

RELATED MATERIALS:

Films:
Country of Islam. (Churchill Films)
One Road. (Ford Motor Company) (CUE)
Rivers of Time. (Contemporary Films, Inc.) (CUE)
Nigeria: Central Africa-Part One. (McGraw-Hill)



CULTURAL ITEM: "COUNTRY OF ISLAM" (Film)
20 min., Color, Churchill Films.

CURRICULUM AREA: Topic 4, "North Africa and Southwest Asia "
Section B, "People and Culture"

PURPOSES:

To introduce students to North African Arabian culture and its architecture, foods, customs, religious practices, handicrafts and music.

SYNOPSIS:

The Moslem religion, one of the world's largest, has more than 300 million believers. Mohammedanism has spread, through crusade and conversion, from the Atlantic shores of Africa through Indonesia in the South Pacific. As Islam spread to various lands, it flexibly accommodated existing cultural elements.

The North African Moslems have blended the Arabic and Moorish elements of their society into the religion there. This film provides the flavor of Islam through a "cross-section" approach to North African culture, which could not be fully understood without a knowledge of the Moslem religion.

SUGGESTED PREPARATION OF THE CLASS:

1. To arouse interest and encourage students to appreciate the flavor of this culture, secure "Folkways Music of the World's People" or "Music on the Desert Road" (Angel recording No. 35515) and play a few measures of an Arab melody. Then ask:

- What kind of music is it?
- What instruments create this type of music?
- Could you explain how you knew it was Oriental music?

2. To a more verbal group, appeal to their curiosity about words. Write these words on the board and ask what they have in common, (Arabic derivation):

Algebra Alcatraz Orange
Fez Bazaar

3. Tell students: "Our debt to the Arabs or Moslems includes many Arabic words in our language, foods, style of clothing (including men's trousers), arithmetic, arabesque architecture, discoveries in medicine, science and farming - to name only a few. Our film does not review their contributions but simply shows you a cut-away section of North African Arabian culture."

PUPILS SHOULD LOOK AND LISTEN FOR:

- The whitewashed, flat roofed architecture of the houses.
- The sing-song prayers of the Koran, the holy bible of the Mohammedans.
- The Moghul style architecture of the mosques.
- The customs involving hospitality in the market place, the home, the school and the mosque; the foods eaten.
- The handcrafts and music of North Africa.
- The degree of prevalent superstition.
- The old ways of life contrasted with the new.
- The sounds of the market place, the Arab music and prayers.

PRESENT MEDIA.

SUGGESTED RELATED ACTIVITIES:

Since Arabic culture is quite dissimilar to our Western culture, it would be profitable to discuss cultural differences seen in the film. A panel might discuss one or several of the following topics:

- The position of Arabic women in society compared with that of western women.
- Retarding influences of Arabic culture.
- The values of the North African culture.
- What value knowledge of the Arabic language and culture has for Americans. (Beside general world relations, consider the huge and growing size of the Mohammedan religion, which now has large numbers of converts in the United States; the discovery of oil in North Africa; increasing world trade; Arab control of the Suez Canal; and Russian aid to Arabs.)
- Ways to improve American and Arab ties.

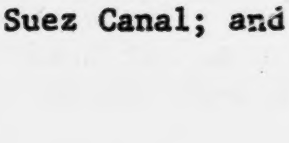
SUGGESTED RELATED ACTIVITIES:

1. For deductive thinking, discuss Moslem architecture and art:
    - What are its characteristics? (Onion domes, minarets, decorative floral and geometric designs, tiles, pierced screens.)
    - What aspects of the culture caused these forms to evolve? (Minarets for prayer calls; representation of human and animal forms forbidden; domes suggesting heaven; pierced screens for ventilation in hot climates.)

2. Study the main religious practices of Islam. What factors in the geographic and social environment caused these practices to develop? (Pork is not eaten because it was difficult to keep in the hot desert climate before the days of refrigeration. Discuss the validity of this rule today.)

RELATED MATERIALS:

Films:
Berber Country. (Churchill Films) (CUE)



CULTURAL ITEM: "EMERGING AFRICA IN THE LIGHT OF ITS PAST" (Slides, record and booklet) Part 1, Land, People and History.
30 min., Color, Cultural History Research Inc.

CURRICULUM AREA: Topic 5, "Africa South of the Sahara"
Section B, "People and Culture"

PURPOSES:

To give insight into emerging Africa and its peoples in the light of its past, its geography, economy, arts, crafts and religions.

SYNOPSIS:

Two prominent cultural anthropologists and a foremost authority on African art combine to provide a scholarly and much needed introduction to sub-Sahara Africa.

Africa is so large and varied that it is difficult to grasp the enormity of its realities. These remarkable color slides, record and booklet define the essentials of this area, the geography and environment of the Sudanic region, forest belt, Congo Basin and Eastern highlands. The cultural diversity among Bushmen, Hottentots, pygmies, Bantu and other tribes is explained in the light of past invasions. The varied societies, communications, arts, crafts and field-recorded music are explained from an anthropological point of view.

Photographs of typical terrain of various areas are shown on the same slide with the map of Africa, indicating their position and helping students to grasp the reality of this enormous and little-known area of emerging importance.

SUGGESTED PREPARATION OF THE CLASS:

Since these materials are an introduction to sub-Sahara Africa, little preparation is needed except to point out the area on the map and to discuss:

- Climate and terrain.
- Natural barriers which prevented large scale entry of the continent.
- Advances in transportation and World War II which helped to open up the former dark continent.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The differences in soil,vegetation and resources and climate in various areas.
- The Sudanic Region, its people and their occupations.
- The forest belt, its crops and special problems.
- The Congo Basin, Eastern highlands and temperate zone, their crops and resources.

- The evidences of prehistoric man in Tanganyika.
- The diversity of African types.
- Arts and crafts, masks, sculpture, music.
- Arab, Malaysian and Portuguese influences.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To assist students to understand the influence of geographic environment on culture, discuss with students the following facts:

- A dry arid environment like the Sudan tends to encourage herding and cereal farming. The Congo Basin has developed a different culture according to its geographic environment.
- The warm climate of Africa has been hospitable to man for so long it may have been the cradle of mankind. Discuss findings of the Olduvai gorge and possibilities of African genesis. Discuss the evolutionary theory of survival of the fittest. Suggest that later stages of evolution probably occurred in the Middle East.
- To enlighten students regarding race, discuss the various tribes of Africa in the light of the early invasions of varied peoples. Emphasize Africa has only one principal racial type, the Negro - but the differing cultures and languages of Africa number in the hundreds; race, culture and language vary independently of one another.
- To further sociological understandings, stress that culture is learned. The universal elements of culture are technology, economic system, social system, authority system, ideology, art and language. Whatever specific culture the individual is born in will shape him but - all cultures are based on the same basic needs of man. Stress the factor of technological superiority as a determinant of cultural dominance. Discuss the questions on page 5 of the booklet.

SUGGESTED RELATED ACTIVITIES:

1. Have students do research on various cultures in varying geographic environments. Have panel discussion on how environment affects culture. Mention also the affect of history: people living in isolation, without chance to learn from others,have simpler cultures.

2. Show and discuss the filmstrip "Color of Man" for a scientific explanation of color.

3. Use other slides in this excellent series "Emerging Africa - From Exploration to Independence" part 2.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students:

- Do research and construct an anthropological chart on Races of Man.

- Write themes on "Cultural diversity in Africa."
- Have students view the CUE film Buma; learn of the homeopathic use of art; create some masks or sculpture.

RELATED MATERIALS:

Films:

My Home is Africa. (Atlantis) (CUE)
Nigeria - Giant in Africa. (McGraw Hill) (CUE)
African Rhythms.

Recordings:

Tribal Folk and Cafe Music. (Cultural History Research, Inc.)

Books:

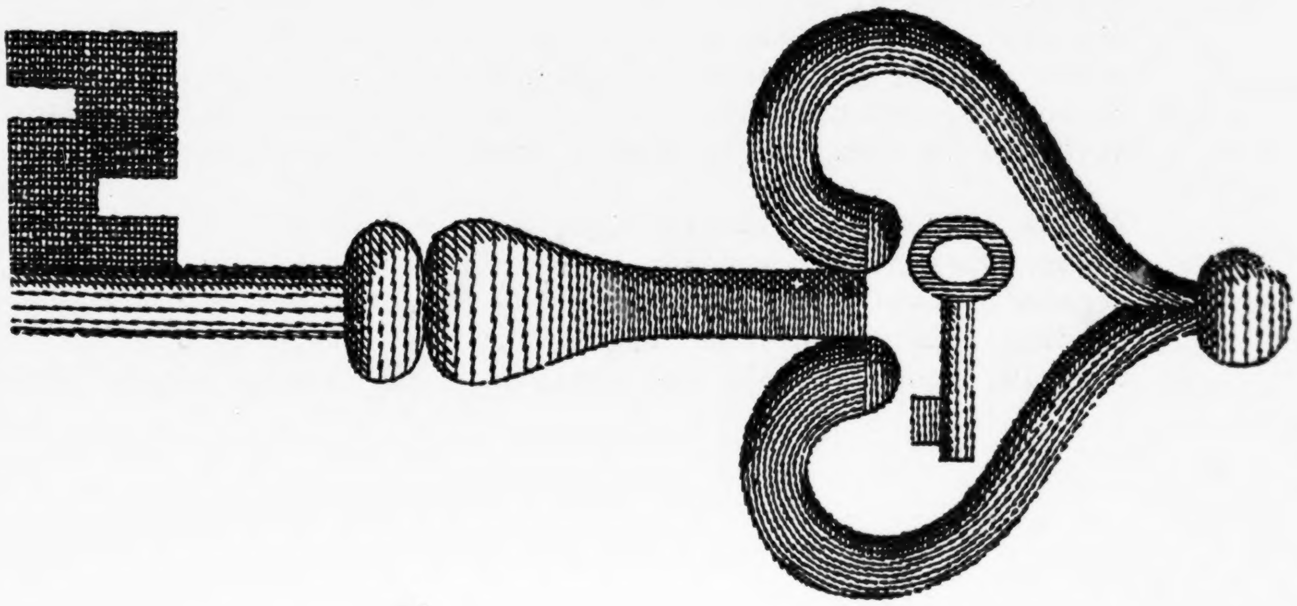
Cultures and Societies of Africa, Attenberg, Simon and Phoebe. (Random House, 1960)

Slides:

Emerging Africa in the Light of its Past. Parts 3 - 8.
(Cultural History Research, Harrison 1, New York.)

Kits:

Man and His Environment, International Communication Foundation
This kit contains 8mm single concept films, filmstrips, and flat pictures which show how man has adapted to his geographical environment in various areas of the Middle East.



CULTURAL ITEM: "NIGERIA-GIANT IN AFRICA" (Film)
52 min., B & W, McGraw-Hill Films

CURRICULUM AREA: Topic 5, "Africa-South of the Sahara"
Section B, "People and Culture"

PURPOSES:

To up-date the students' image of Africa's emerging nations by portraying and dramatizing one nation - Nigeria.

To offer to the viewer a sense of historical and cultural continuity as found in Nigeria.

SYNOPSIS:

The Dark Continent has become a legend. From Cairo to Capetown, the atmosphere is alive with social, political and economic ferment. The sun has set on colonialism.

No better place could illustrate the impact of 20th century culture in Africa than Nigeria, a giant of progress among all the new nations of Africa. Automobiles, steel skyscrapers and computers blend naturally with the open-air markets and colorfully dressed natives.

We Americans must up-date our image of Africa. Hollywood, in the past, has presented Africa as full of thatched huts, seven-foot native dancers, elephant hunts and interminable safaris. Jungles, however, have given way to ultra-modern cities. Rude missionary huts have been replaced, in some cases, with sophisticated glass and steel universities. Change is the order of the day.

This film summarizes Nigeria's history, geography and economic resources, and gives the viewer samples of its varied and productive culture striving for its place in the sun.

SUGGESTED PREPARATION OF THE CLASS:

1. Most students (and some teachers) have been disconcerted by the ever-changing map of Africa. For the teacher to establish an identity for Nigeria, it is imperative not only to locate Nigeria on a map, but to point out her neighbors, the climate of each region, the economic resources, and the nature of the terrain. This introduction will help students to view the film with more comprehension.

2. Ask students to locate Nigeria on a map of Africa. Discuss the major types of climate and terrain found in Nigeria and the level of economic development today. Bring out that not only is Nigeria the leading country in West Africa, but that it is typical in climate, terrain, crops, people and activities of much of middle Africa.

3. Ask students what their ideas are concerning life and culture in Nigeria. Keep a brief record of their ideas until after they have seen the film.

4. Discuss why understanding between the United States and Nigeria is important to both nations.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Scenes showing:

    . Terrain, climate and resources.
    . Occupations, both agricultural and industrial.
    . Architecture, noting its functional and esthetic purposes.
    . Art forms, as seen in wooden and stone sculpture, symbolic masks.
    . Dances, cultural expressions of joy and anticipation.

2. Evidences of:

    . History, as seen in sketches of great walled cities and other drawings.
    . The role and function of music in Nigerian society.
    . Religion, which is predominantly Mohammedan.
    . Economic achievement in modern Nigeria.
    . The slow growth toward freedom and nationhood from early colonial days.
    . The sounds of the language, music, rain forest and Niger River.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Since there is much misinformation about the words "culture" and "race," have students discuss these questions in order to promote insights:

    . Do you think the Nigerians have a real culture?
    . What is your definition of "culture?"
    . Why do many Americans deny that the Negro had a culture when he was brought to America?
    . What evidences do we have that Negro African art is becoming popular in the United States?

2. Have students make oral reports on the following topics:

    . The fetish in pagan Negro religion.
    . The role of women in a particular Negro tribe.
    . Modern Nigeria - its resources and economic future.

3. Read the record of what pupils thought about Nigerian life and culture. Find out whether any opinions changed after seeing the film. Bring out the fact that often when we learn of peoples' abilities, respect and admiration for them may follow.

SUGGESTED RELATED ACTIVITIES:

To illustrate the contributions of the Negro to American culture, have students read and report on the lives of famous American Negroes, such as Booker T. Washington or George Washington Carver. Have them listen to a recording by Marian Anderson or read some of the poems by Gwendolyn Brooks or Langston Hughes.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To further illustrate contributions of Negro culture, ask students to construct any or all of the following: a Negro-African mask, an African-type sculpture, native costumes and models of native African architecture.

RELATED MATERIALS:

Film:

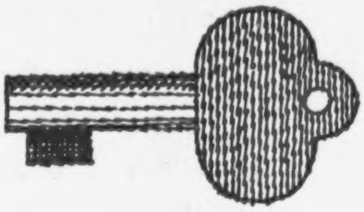
Buma. (Encyclopedia Britannica Films, Inc.)

Books:

Young People of West Africa: Their Stories in Their Own Words. (N.Y.: Duell, Sloan and Pearce, 1961. Junior high up. $3.75)
Profile of Nigeria, Leonard S. Kenworthy. (Garden City, N.Y.: Double day, 1960. $2.50)
Profiles of African Leaders, Thomas Patrick Melady. (N.Y.: Macmillan, 1961. $4.95)
Common Sense About Africa, Anthony Sampson. (N.Y.: Macmillan, 1960. Secondary school. $2.95)
The Story of Africa South of the Sahara, Katharine Savage. (N. Y.: Henry Z. Walck, 1961. Jr. high up. $4.00)
Art in Nigeria, Ulli Beier. (Cambridge, 1960. $1.95)
Primitive Art, Franz Boas. (Dover. $1.95)
African Sculpture, Ladislas Segy. (Dover. $2.00)
African Bronzes from Ife and Benin, J.J. Sweeney. (George Wittenborn $ .75)
African Treasury, Langston Hughes, ed. (Pyramid R 606. $ .50)
Edge of the Village, Margaret Jump and Edith Agnew. (Friendship $.50)
Cry the Beloved Country, Felicia Komai. (3 act play based on Alan Patons novel) (Friendship $ .75)
Cry the Beloved Country, Alan Paton. (Charles Scribner's SL 7 $1.45)
Fun and Festival from Africa, Rose Wright. (games, festivals, songs, recipes, menus, stories and other material about people of Africa) (Friendship $.75)
Jazz: New Perspectives on Its History, Nat Hentoff and Albert McCarthy, ed. (Evergreen # 297. $2.95)

CULTURAL ITEM: "AFRICA IS MY HOME" (Film)
20 min., Color, Atlantis Productions, Inc.

CURRICULUM AREA: Topic 5, "Africa South of the Sahara"
Section B, "People and Culture"



PURPOSES:

To dramatize changes occurring in Africa, particularly in Nigeria, which affect the people's industrial, political and cultural activities.

To underscore the conflict between the old, tribal mores and the demands of an impersonal, urban society.

SYNOPSIS:

Our society is a compound of urban, industrial and European elements. From birth we are conditioned to live in a complex, city-oriented culture. But many people, living in a pre-industrial culture, are experiencing conflict and confusion that result from change and the challenge of industrialism. This film dramatizes this conflict as seen through the eyes of a Nigerian woman.

SUGGESTED PREPARATION OF THE CLASS:

1. To challenge students to think about the impact of change on a pre-industrial society, ask: What would be the impact on a nineteenth century farmer of the Middle West if he were magically placed in today's American society?

2. Ask students to define or describe the following terms:

pre-industrial society
culture
Moslem
"ju-ju"
pagan
mores
tribal rites

PUPILS SHOULD LOOK AND LISTEN FOR:

- The place of religion in the tribe.
- The importance of the grandfather in the tribe.
- Architecture of the tribal huts.
- The home-made wooden doll and other carvings.
- The diversified religious background of the tribal member.
- The modern city of Ibadan.
- The building of David's home, his wedding and the challenge of the future.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Since Nigeria is considered one of the most advanced of the new African

nations, it would be profitable to explore its people's economic, social, political and cultural life, using reports, charts, maps and pictures.

2. African art and beauty long discovered by modern artists have recently become "popular." Pictures, drawings and models would help clarify their cultural worth. Secure CUE exhibit of African sculpture for student observation.

SUGGESTED RELATED ACTIVITIES:

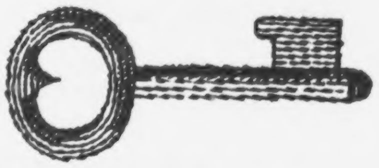
1. Misinformation and confusion exist over what our (Western society) position should be toward the new African nations. A panel might discuss:
   - Africa: Capitalism and Communism.
   - Why is Mohammedanism winning so many converts in Africa? in America?
   - What can we in Western society learn from tribal Africa?
   - Ask the Nigerian Embassy for free materials, films, samples of their products and, if possible, a Nigerian speaker.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Secure prints of paintings by Picasso from Metropolitan Seminars of Art. Compare these with African works of art.

2. Ask students to paint or draw masks or other subjects inspired by African art.

RELATED MATERIALS:



Films:

Buma. (Encyclopedia Britannica) (CUE)
Nigeria-Giant in Africa. (McGraw-Hill Films) (CUE)
African Rythyms

Books:

Profile of Nigeria, Leonard S. Kenworthy. (Garden City, New York: Doubleday, 1960. Grades 5-9. $2.50)
The Story of Africa South of the Sahara, Katharine Savage. (New York: Henry Z. Walck, 1961. $4.00)
African Treasury, Langston Hughes, ed. (Pyramid R606 $.50)
The African Image, Ezekeal Mphahlele. (Frederick A. Prager P-102. $1.95)
Picture Map of Africa (38" x 50"; a guide for use accompanies each map) (Friendship Press. $1.25)
Born Free, Jay Adamson. (Macfodden 75-100. $.75)
Animal World of Albert Schweitzer, Albert Schweitzer. (Introduction by Charles R. Joy (illus) Beacon BP 70. $1.75)

CULTURAL ITEM: "VOICES OF AFRICA" (TV & Film)
(No. 1, "Cultures and Continents")

CURRICULUM AREA: Topic 5, "Africa, South of the Sahara"
Section B, "People and Culture"

PURPOSES:

To give insight into African culture through its literature.

To show the continent's vastness and variety through motion and still pictures.

SYNOPSIS:

The program explores Black Africa and its people as African literature portrays them. It shows their tribal and modern life through poems and songs. The main theme of the traditional literature was the unbroken continuity of the life cycle. This continuity was interrupted when the white man came, bringing with him new ideas and frequently the new experience of servitude. Today Africa is undergoing radical change - these latter themes are also reflected in the literature.

SUGGESTED PREPARATION OF THE CLASS:

To alert students to the present situation, discuss these ideas:

- Emerging Africa contains contrasts of primitive and modern ways of life.
- There are well-educated African writers today in Africa, many of them preoccupied with the injustices of slavery and servitude.

KEY WORDS:

(African) bush
Shebeen (African night spot)
traumatic shock
technology
emaciated
incantations
continuity

PUPILS SHOULD LOOK AND LISTEN FOR:

- The vast and varied scenery of Africa.
- Themes of traditional poems and songs.
- The theme of most modern writing in Africa.
- Restrictions placed on the South African Negro.
- How Africans feel about independence.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To develop the film's concepts, discuss:

- African ideas about animism and immortality.

- Africa's unwritten history.
- African love of family and children.
- How Africans escape restrictions placed on them.
- The rhythm and power of African literature.

To deepen appreciations, project these poems from the telecast on an opaque projector so students may read and discuss them:

A child is like a rare bird.
A child is precious like coral.
A child is precious like brass.
You cannot buy a child on the market,
Not for all the money in the world.
A child is the beginning and end of
happiness.

Listen more often to things than to
beings;
Hear the fire's voice, hear the voice
of water;
Hear the sobbing of the bush in the
wind.
It is the breath of ancestors.
Those who have died have never
left us,
They are in the paling shadow,
And in the thickening shadow,
The dead are not beneath the earth,
They are in the rustling tree,
They are in the groaning woods,
They are in the flowing water,
And in the still water,
They are in the hut, they are in
the crowd;
The dead are not dead.
Those who have died have never
left us.
They are in a woman's breast,
In a child's crying,
In a kindling brand of fire.
The dead are not beneath the earth,
The dead are not dead.

This long uneven red road, this
occasional succession
Of huddled heaps of four mud walls
And thatched, falling grass roofs
Sometimes ennobled by a thin layer
Of white plaster, and covered with
thin slanting corrugated zinc.
The pedalling cyclist wavers by
On the wrong side of the road,
As if uncertain of this new
emancipation.
The squawking chickens, the pregnant
she-goats lumber awkardly with fear
across the road.
Across the windscreen view of my four
cylinder kit car
An overladen lorry speeds madly toward
me
Full of produce, passengers, with
driver leaning
Out into the swirling dust to pilot his
Swinging obsessed vehicle along,
he drives on
At so, so many miles per hour,
peering out with
Bloodshot eyes, unshaved face and
dedicated look;
His motto painted on each side:
SUNSHINE TRANSPORT
WE GET YOU THERE QUICK...THE LORD
IS MY SHEPHERD...
I came back, sailing down the
Guinea coast,
Loving the sophistication of your
brave new cities!
Dakar, Accra, Cotonou, Lagos,
Bathurst and Bissau;
Liberia, Freetown, Libreville,
Freedom in really in the mind...

(By Abioseh Nicol)

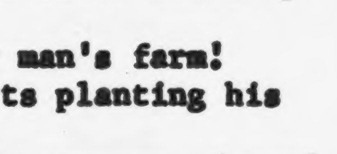
Beauty and splendor
On Africa's glory!
I hear the beat of the drums!
I hear the beat of the Talking Drums!
Then one day silence. . .

The rays of the sun seemed to die,
In my hut now empty of meaning,
Your voice too had died.
The chains of slavery cut into my
heart.
Tom-toms of night, tom-toms of my
fathers.
Who dey tell you say dem bin born
all man equal?
Him wey fit stand up say human
rights dey
Make itanda for one side answer
me this
You say dem born you equal with me?
Sure? Den tell me why your fingers
long pass my own?
Or why your own long pass another?
You say me and you we be equal
before God and man:
Before God I fit 'agree; bot before
man! That na rubbish.'. . .
Nothing dey like 'Human Rights'
and if all man equal
Before God, dem no be same before Man.

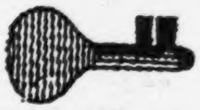
When at break of day at a riverside
I hear jungle drums telegraphing
the mystic rhythm, urgent, raw
like bleeding flesh, speaking of
primal youth and the beginning,
my blood ripples, turns torrent,
topples the years and at once I'm
in my mother's lap a-suckling;
at once I'm walking simple paths,
rugged, fashioned with the naked
warmth of hurrying feet and groping
hearts in green leaves and wild
flowers pulsing. . .
We dance to our sixteen drums,
that sound jingin', jingin'
We shake our hips
Munusi, munusi, munusi,
We dance to your sixteen drums...
Then I hear a wailing piano
Solo speaking of complex ways
in tear-furrowed concerto;
of faraway lands
and new horizons with
coaxing, diminuendo, counterpoint,
crescendo. But lost in the labyrinth
of its complexities, it ends in the
middle of a phrase at a daggerpoint.
And I, lost in the morning mist
of an age at a riverside, keep
wandering in the mystic rhythm
of jungle drums and the concerto. . .

(By Gabriwn Okara)

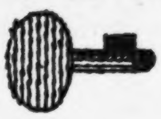
There is nothing as sweet as independence,
It is a great day on which the slave
buys his freedom.
When a slave can go to fetch water
And nobody can tell him: you are
coming late!
When a slave will fetch firewood
And use it to cook his own food. . .
When he is merely serving himself!
What a day, when the slave wakes up
to rest
Not to go to another man's farm!
When the slave starts planting his
own farm.
Four hundred and twenty rows of yam!
When he will plant the maize and dig
the yam.
When he will sell his crop and use it
for his own family.
No longer will he do unpaid work.
No longer waste his old age serving
others.
The slave will rejoice, rejoice, rejoice.
He will jump up into the air and slap
his body with his arms.
He will sing the song and say;
"Help me to be thankful I am lucky!"



CULTURAL ITEM: "AFRICAN MUSIC SPEAKS" (TV and Film)
(No. 2, "Cultures and Continents")



CURRICULUM AREA: Topic 5, "Africa, South of the Sahara"
Section B, "People and Culture"



PURPOSES:

To provide insight into the traditional function of music in Africa.

To allow students to hear various types of traditional music and tonal patterns as well as modern African music.

To become acquainted with some African musical instruments.

SYNOPSIS:

This program presents aspects of traditional African music, and some ways in which Western musical form is combined with this tradition in current African compositions.

Main elements in African music, in order of importance, are:

- Speech - Musical tone can convey the meaning of a word or phrase so that often music merges into speech, and vice versa.
- Melody - Melodies, by their construction, have meaning built into them.
- Rhythm - Rhythm can also convey speech - as talking the drums.
- Sound - Pure sound has invisible power, as in "words of power" which can literally produce effects in the visible world.

African composers fear traditional African music may be lost in the rapid westernization of the continent's culture. They therefore try to preserve it by fusing it with European forms. High Life music is Africa's modern night club music.

SUGGESTED PREPARATION OF THE CLASS:

1. To help students understand African music, provide the above background information.

2. Write these key words on the board: Ra-Ra (song of praise) - Kon-kola, sekere (musical instruments).

PUPILS SHOULD LOOK AND LISTEN FOR:

- Functions of music in African Life.
- Four important elements in African music.
- The role of melody and the purpose of the Ra-Ra.
- The role of tonal pattern in speech.
- How drums can talk.

- The various musical instruments.
- The role of sound in African music.
- High Life music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To improve understanding of likenesses and differences in African and our own music, discuss:

- How traditional African music differs from our own.
- Varying roles of music in African and American life.
- The power of words in the African language. Do we have affective words in our language? (Note the difference between "untruth" and "story telling" in emotional effect, and the power of words in propaganda techniques, in shaping thought and attitudes, and in arousing emotions.)
- The role of tonal pattern in the Yoruba language. (Does the meaning of our speech vary in degree according to the tonal pattern we use?)
- The contribution of the Negro to American music. (Jazz, Blues, Spirituals, Work Songs, Negro influence, Ragtime, Dixieland, Swing, Boogie Woogie.)

SUGGESTED RELATED ACTIVITIES:

1. Listen to recordings of authentic Negro music.

2. Listen to recordings of Negro contributions to American music.

SUGGESTED EVALUATION:

- List some functions of music in African life, and contrast with functions of music in American life.
- Why does music play a lesser role in American life than in traditional African?
- What factors in our culture cause these roles to be different?
- What is the role of music in your life?

RELATED MATERIALS:

Books:

African Songs, Leon Damas. (Northwestern University Press)
Primitive Song, C. M. Bowra. (World Publishing Company)

Records:

Jazz. (Langston Hughes, Folkways Records) (CUE)
The Development of Jazz, from "Together We Sing Series," Album L 85 LP. (Follet Publishing Company)
Africa Speaks America Answers, Decca 8446. (Guy Warren)
Music Was Born in Africa, Dot 3372.

CULTURAL ITEM: "AFRICAN RHYTHMS" (Film)
20 min., Color, Firestone Rubber Co.

CURRICULUM AREA: Topic 5, "Africa-South of the Sahara"
Section B, "People and Culture"

PURPOSES:

To provide vicarious experiences with African drums and dances and to show how these dances grow out of the people's way of life.

To show how dance forms change as life changes from the impact of western culture and technology.

SYNOPSIS:

All forms in which people express themselves grow out of the way they live. By understanding the meanings of African dances, we can better understand the people and their life.

To comprehend their dances, we must understand their history. Life has always been difficult for these people. To them, the jungle is huge and frightening, full of dangers, hard to travel through. It strangles their crops and makes food scarce. Bush people have little knowledge of how to control nature and dance is often used as magic to control the evils of the jungle. The "Bush Devil" is a kind of god to them, whose powers of magic can drive away evil or illness and bring rain or success in the hunt.

The rhythm of dancers and drums and their own chanting excites participants until they feel the rhythm has made them all one, and they do not fear the forest so much. Dance, drums and singers recount history, stories and news to these non-literate people. Dance plays an important role at birth, death, weddings, work and all special events in life in Africa.

Freed American slaves, returning to Liberia in 1820, brought western culture and ideas. Today, the impact of western culture is changing ways of life, is reflected in African music and dance forms.

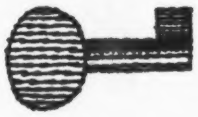
SUGGESTED PREPARATION OF THE CLASS:

This film is largely self-explanatory, and little preparation is needed except to remind students:

- Primitive people use art homeopathically to control nature and the world of evil, as shown in totems, masks, fetishes and dance forms.
- We can learn much about a people by studying their dances.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Why the people fear the jungle.
- Why the "Bush Devil" wears tall stilts.
- The powers of the "Bush Devil."



- Other ways in which dance, drums and music are used.
- How music and dance forms are changing, and why.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To clarify sociological understandings, discuss:

- How dances in the film reflect the life, history, fears and hopes of Liberian people?
- How changing patterns of life are reflected in dance, costume, music and songs.

SUGGESTED RELATED ACTIVITIES:

To further understanding of the origins and meanings of ethnic dance, ask interested students to perform some folk dances, if possible, and attempt to explain how they reflect the background of the people. (Russian folk dances involve great leaps covering much space, reflecting the wide flat expanses of the steppes. Hoeing and planting dances reflect work activities.)

SUGGESTED RELATED CREATIVE ACTIVITIES:

Some students may extend their understanding of interpretive dance by creating in the physical education class a dance reflecting certain aspects of their culture.

RELATED MATERIALS:

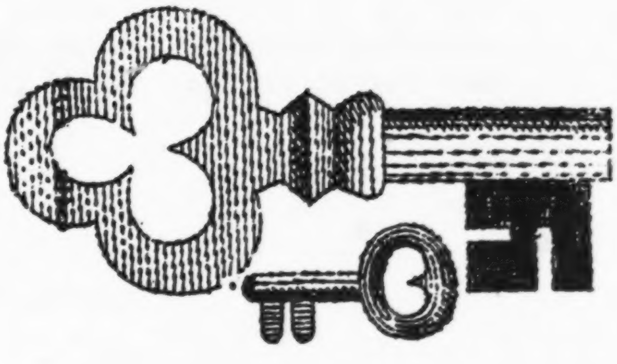
Films:

Buma. (CUE)
Africa is My Home. (Atlantis Productions)

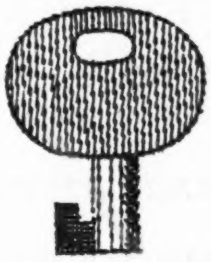
Book:
Africa Dances, Geoffrey Gorer. (W.W. Norton, N 173. $1.85)
The Wonderful World of the Dance, Arnold Haskel (N.Y.: Garden City Books, 1960)

TV Programs:

Cultures and Continents. (Africa Series)



CULTURAL ITEM: "BUMA" (Film)
12 min., Color, Encyclopedia Britannica



CURRICULUM AREA: Topic 5, "Africa South of the Sahara "
Section B, "Peopla and Culture"

PURPOSES:

To enrich students' understanding of communication by directing attention to the unspoken language and symbolism of masks.

To enlarge understanding of African tribal life as shown by masks.

SYNOPSIS:

Part of our ancient heritage is the world of masks. We are reminded of this at Halloween and at a Mardi Gras festival. This film dramatically recreates the dawn of culture in Africa through use of the world's largest collection of primitive masks.

Through revealing the uses of masks and their symbolism, the film assists the viewer to understand more about the role of masks and art in African life and in society in general.

SUGGESTED PREPARATION OF THE CLASS:

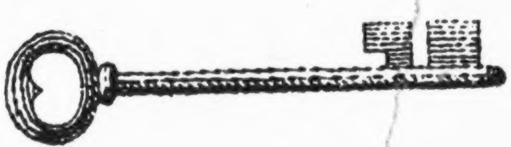
To help students understand the underlying functions of masks, display masks or pictures of them and ask:

- What purpose do these masks serve?
- What mood does each mask convey?
- Why do you think primitive people wear masks?
  (Bring out the fact that the wearing of masks is a use of art as magic to gain power over enemies, evil spirits, the strength of animals and the power of ancestors or gods.)
- Do you think African culture can be partly understood through the study of African masks? (Art reveals the society of its creators.)

PUPILS SHOULD LOOK AND LISTEN FOR:

- Evidence of the emotional content attached to African masks.
- Motives of fear, love and security as shown by the masks.
- Indications that the absence of a written language encouraged Africans to make masks.
- The way in which the whole range of human behavior and expectation is revealed through African masks.
- The characteristic Negro African music and instruments.

PRESENT MEDIA.



SUGGESTED FOLLOW-UP ACTIVITIES:

To stress the fact that art was used both as magic and as communication, discuss with the class these or similar topics:

- How the masks in the film revealed African culture.
- The functions of the masks in Africa.

SUGGESTED RELATED ACTIVITIES:

To further understand the role of the mask, students may investigate:

1. Use of masks and stylized make-up in the Greek, Japanese and Chinese drama. (Point out that facial expression, a key to the character, would have been lost in the vast Athenian theatre, but the mask gave typical expression in more easily visible form and enabled a few actors to play many roles. The mask is a clue to the character.)

2. Use of masks in Venice and France.

3. Use of Halloween masks. Point out that they are a cultural remnant from the primitive use of art.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To point out the relevancy and timeliness of masks, even in our society, have students make a symbolic series of modern masks representing the fears, hopes and futilities of today's society. Have them put on the masks in class, and ask what emotion each evokes. Press the issue and ask why. Your conclusion, in each case, should underscore the fact that there was a basic, early language of mankind, and that masks were used as a substitute for a written language. Explain that curing masks are still used by modern Iroquois Indians.

2. Students may wish to write and act in a skit using characters suggested by the masks.

RELATED MATERIALS:

Films:

One Road.(Ford Motor Company) (CUE)
Japan. (Julian Bryan) (CUE)
Major Religions of the World. (Encyclopedia Britannica) (CUE)

Books:

The Hero with a Thousand Faces, Joseph Campbell. (Meridian Books)
The World's Great Religions. (Life Books)
Africa: The Art of the Negro Peoples, Flay Leusinger. (N. Y.; Crown, 1960)

CULTURAL ITEM: "ART IN AFRICA" (TV & Film)
with Douglas Frazer, art historian-archeologist
at Columbia University.
(No. 3, "Cultures and Continents")

CURRICULUM AREA: Topic 5, "Africa, South of the Sahara"
Section B, "People and Culture"

PURPOSES:

To provide insight into the meaning and purpose of traditional art in African society.

To reveal how these traditional forms have inspired western artists.

SYNOPSIS:

Art in Africa allowed man to control the vital forces of his world. It was an art of action, through which all forces of the universe came dramatically alive. Fifty years ago, western society had little appreciation of primitive African art. Today, when Africa is ceasing to create these works, we find them meaningful and beautiful.

Two revolutions contributed to this new appreciation of African traditional sculpture:

- The Cubists, Braque, Leger and Picasso were influenced by African sculpture and began to paint strange bold shapes and masses.
- This changed western ideas of art, so that we saw new beauty in these plastic forms. We can now enjoy this art.

Village artists learn their society's traditional forms and perpetuate them. To change them radically might incur the wrath of ancestor spirit powers.

Traditional African art is tied up with the people's life. It is "used" in group experiences, some esthetic, some social, some religious. Almost all African art has a serious symbolic purpose - to gain control over a particular force, supernatural or human, that threatens African society. These threats might be crop failure, witchcraft, sorcery or illness. Art is used in ceremonies at all important times of life: birth, death, marriage, puberty. It is often used to secure social justice, to ease tension, or to confer authority.

Traditional African art has roots in ancestor worship; some forms date to 5000 B.C. The courtly art of Africa was intended to honor the godly king.

For us, art is an esthetic personal experience; for the African, it is a group experience linking the spiritual and physical world in one. For us, the world of art emphasizes change, new forms, new techniques, new ideas. For the African, it controls dangerous forces of the world. Yet we may not be so far apart, for western artists now find kinship and inspiration in these traditional values.

SUGGESTED PREPARATION OF THE CLASS:

1. Provide students with a background of information from the synopsis.

2. Use Metropolitan Seminar prints to illustrate meanings of the following terms (see CUE dictionary of art terms):

KEY WORDS:

traditional
plastic
ephemeral
"lost wax" process
ancestor veneration
symbolism
sorcery
Cubism
social disintegration

PUPILS SHOULD LOOK AND LISTEN FOR:

- How traditional art is "used" in Africa.
- Factors which brought about appreciation of traditional African art in western society.
- The symbolism incorporated in masks and sculpture.
- Why village artists preserved traditional forms.
- The courtly art and the "lost wax" process.
- The role of art in traditional Africa, contrasted to its role in our society.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To increase understanding of African art, discuss:

- The role of art in primitive societies as a magic giving man some control over his environment through imagined power of art symbols. Include American Indian, Eskimo and other primitive societies.
- The role of art in traditional Africa in warding off evil, in ceremonies, in securing justice, in easing tensions, in conferring power.
- To clarify art's role in our society, discuss, and illustrate with prints how art is used for:
    - Securing justice, political cartoons, paintings by Diego Rivera, Siqueros, others who call attention to society's evils). (Use Metropolitan Seminars.)
    - Satirizing elements of society (Goya, Blume and others).
    - Emotional release of artists and viewers.
    - Conferring honor (portraits by Holbein, Van Dyck and others). (Illustrate with plates from Metropolitan Seminars or others.)
- To explain symbolism, use such marks as ✡,†,☯,☿ and discuss their meaning. Then discuss the symbolism of African art.
- The symbolism of our own art (ask Art teacher for help here.)

- To help students realize how tastes can grow and change, discuss:
  - Why has art formerly ugly to western eyes become interesting, even beautiful? (Often we do not like things because we do not know much about them. Understanding and exposure often bring about appreciation.)

SUGGESTED RELATED ACTIVITIES:

To further appreciation of African influence on modern art:

1. View paintings by Braque, Leger, and Picasso showing influence of African art on European painting.
2. Some students may wish to look up and report on the "lost wax" process of metal casting used in Africa in early times. Discuss why this intricate form of art indicates that a high form of culture existed in Africa in the Middle Ages.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Students may wish to paint or carve masks with symbolic detail.
2. Encourage students to collect and display photographs, reproductions, or actual primitive art.
3. Ask students to write a paragraph or two comparing the role of traditional art in Africa with the role of art in our society.
4. Ask them to write a short piece on symbolism in primitive art.
5. Ask them to write a paragraph on art as a force in society.
6. Use these reports as basis for group activities such as panel discussion groups.

RELATED MATERIALS:

Films:

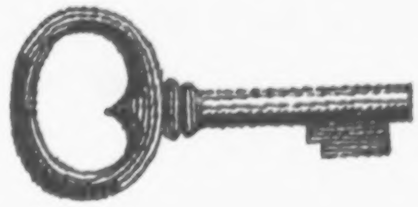
Buma - African Sculpture Speaks. (Encyclopedia Britannica Films).
Loon's Necklace. (National Film Board).

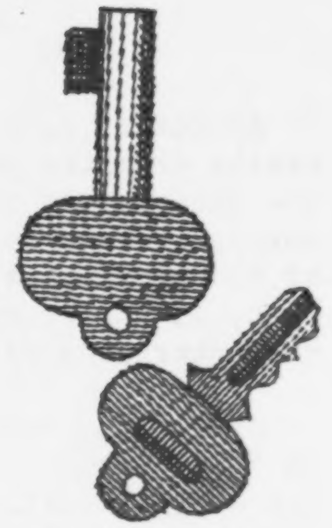
Books:

African Art of the Negro People. (E. Leusinger)
Primitive Art. (Douglas Frazer)
Sculpture of Africa. (Eliot Elisofon and William Fogg)
Sculpture of Negro Africa. (Paul S. Wengert)

CUE Insights:

Symbolism in Art.





CULTURAL ITEM: "BROTHER JERO" (TV and Film)
A modern African drama.
30 min., B & W
(No. 4, "Cultures and Continents")

CURRICULUM AREA: Topic 5, "Africa, South of the Sahara"
Section B, "People and Culture"

PURPOSES:

To provide insight into African culture.

To provide facts and information about modern African drama.

SYNOPSIS:

Brother Jero, a false prophet, misuses religion for his own gain. A curse (the curse is women) has been put on him by his old master, and he must live through a series of trials to lift it.

Chume, a messenger for the local government office, is one of Jero's disciples. Amope, Chume's wife, a shrew, is parked on the doorstep of Jero's house hoping to collect money he owes her for a velvet robe (first trial). However, Jero escapes to the beach where he is tempted by a "daughter of Eve" (second trial). He and Chume do a ritual chant to escape temptation. Chume, exasperated by the nagging Amope, asks permission to beat her. At first Jero refuses, since the beating would make Chume contented and he would cease to be a disciple. Later he consents when he finds Chume's wife is the woman on his doorstep. He tells Chume to take her home to beat her, thus removing this trial from his life.

Meanwhile, Jero works on a prospective disciple, a member of the Federal house, and succeeds in getting him to kneel to pray. At this moment Chume, having realized Jero's duplicity, chases him from the scene (third trial). The member of the Federal house, opening his eyes after prayer and finding Jero gone, imagines him to be transported. He is thus convinced of Jero's holiness and becomes his new disciple. In addition he can be useful in having Chume locked up (third trial survived).

SUGGESTED PREPARATION OF THE CLASS:

1. To prepare students to understand modern African drama, provide background information:

There is more to modern African theatre than drums and dances and tribal ritual. Theatres are going up all over the continent and all sorts of plays - African, Asian, French, Greek - are being produced. Africans especially like Shakespearean comedies because his plays remind them of their own ebullient way of life.

Africans' love of theatre may derive from rituals and ceremonies - really dramatic performances themselves - which combined all elements of the theatre and told stories about the life of the people. These rituals were performed for success in hunting or harvest, for religious purposes or to commemorate a past event. Since religion is a basic in African life, it is not surprising that the play concerns religion. Its central character is a false prophet, Brother Jero.

Herbert L. Shore, foremost American authority on African drama, comments on "The Trials of Brother Jero," a farce which satirizes misuse of religion. Its characteristics are uniquely African:

- Part of the play is narrated by a storyteller, who adds comments as well.
- The play is a ritual in which trials are enacted to lift a curse.
- The idea of a curse - the ritual chant - high life music.
- The rollicking expansive quality of African life is typically found in all African drama.
- Character is painted broadly and shown by action.
- The ending does not develop from what has gone before, because Africans do not regard life as a matter of cause and effect.
- The emphasis on continuity of life, shown by the ending of one cycle (disciple lost), and the beginning of another (disciple gained).
- Elements from the traditional past are fused into a modern drama.

2. Since students may find the players' accents hard to understand, give a brief synopsis.

KEY WORDS:

ritual
nuance
arbitrary
fraudulence
satire
dialogue
gullibility
curse
prophet
transported
farce
realistic
traditional
cycle
chant
continuity

PUPILS SHOULD LOOK AND LISTEN FOR:

- The uniquely African qualities of the play (see list above).
- The African treatment of Shakespeare.
- High Life music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

Discuss:

- How elements of traditional African life are fused into the drama.
- How the drama reveals African life and character.
- Why life is not a simple matter of cause-and-effect to most Africans.

Compare:

- Elements of modern African and American drama.
- This play with an American one whose hero overcomes trials.

SUGGESTED RELATED ACTIVITIES:

To evaluate understandings of the program's concepts, ask:

1. How does African drama reveal African life and character, ancient and modern?
2. Why do Africans like Shakespeare?
3. How did belief in animism arise? Is this belief still held by some tribes?
4. What was the purpose of the ritual and the chant?
5. What is a satire? A farce?
6. Explain some purposes for which the theatre was used in Africa.
7. How does African drama help us to understand Africans?
8. Do you think the play's characters are representative of all Africans? (Africa is a tremendous continent with all kinds of people.)

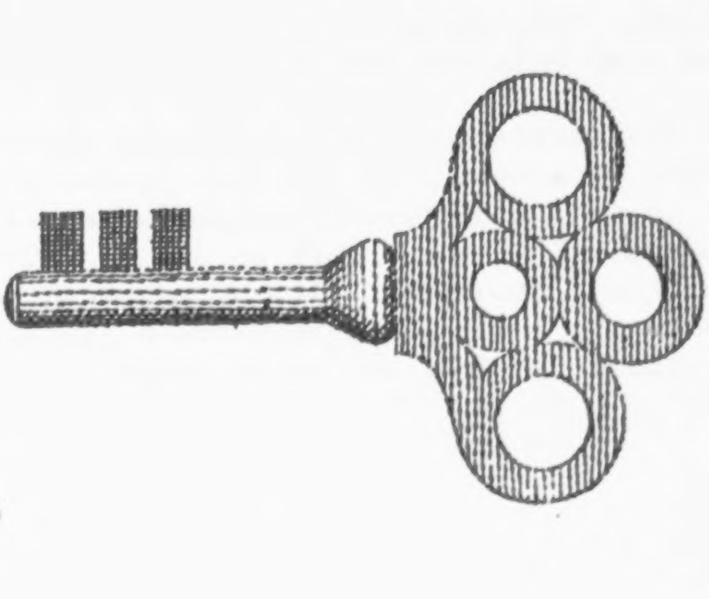
RELATED MATERIALS:

Films:

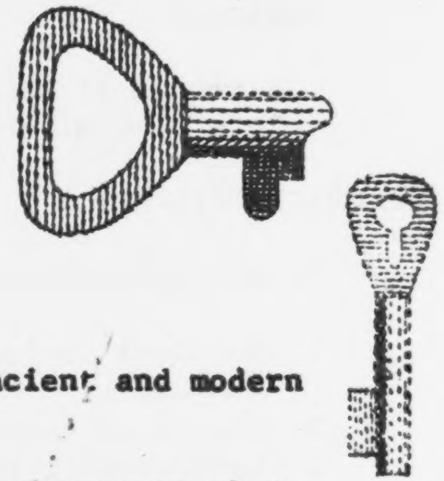
Nigeria. (Encyclopedia Britannica Films) (CUE)
Under the Black Mask. (Brandon Films)
African Rhythms. (CUE)

Book:

The Trials of Brother Jero. (Northwestern University Press) (CUE)



CULTURAL ITEM: "CHINA-PAST AND PRESENT" (Filmstrip)
From China and Her Neighbors Series.
45 frames. Color, McGraw-Hill Films.



CURRICULUM AREA: Topic 6, "China, Japan and Korea "
Section B, "People and Culture"

PURPOSES:

To establish in students' minds the link between ancient and modern China in terms of contributions to world culture.

To enable each student to realize the danger to our democracy that modern communist China presents.

SYNOPSIS:

This filmstrip provides insight into Chinese culture both present and past. It attempts to capture in 45 frames the flavor of a rich, 4000-year-old culture including scenes of the Great Wall, pagodas, the famous bronze lions, statues of Buddha, and other evidences of ancient China. It also presents more modern aspects of Communist China through scenes of various types of Chinese communal farms, schools, factories, and modern city life.

Why is it important to know about China? More than 700 million Chinese now labor for a type of government whose ideology is in conflict with our own. The enormity of the Chinese population alone makes them an important and growing world power which may threaten our way of life.

Dealing with the Chinese people effectively depends upon understanding and appreciating their rich heritage of culture, understanding how they happened to choose the Communist way of life, and what should be our present behavior and policy toward them.

SUGGESTED PREPARATION FOR THE CLASS:

1. For maximum learnings from the contrasts shown in this filmstrip, channel student thinking toward the greatness of ancient China and the sorrow of her present condition. One way to do this is to ask students to list ideas that come to their minds under the headings of "China Past" and "China Present." Discuss the lists with the class and hold them until the filmstrip has been shown. This should help reinforce the positive aspects of Chinese culture, and also help explain why China has fallen on such dark days.

2. Few Americans truly comprehend the threat to our society that communist China presents. One way that students may better appreciate the total situation and better understand the filmstrip, is to have the class or individual students work up a map of China which features population density, important resources, cities, geographical features and perticularly significant landmarks of the Chinese terrain (e.g.The Great Wall). Discuss the significance of these features for China today.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Scenes showing:

   - The massive determination of the Chinese people to discourage invaders by building a wall twenty-five feet high and 1500 miles long.
   - The Chinese style in architecture: pagoda-shaped roofs, rounded archways, circular tile roof patterns.
   - The great bronze lion, standing guard near the imperial palace - a totemistic symbol of bygone days.
   - The Western-style architecture, as evidenced in a stadium, an auditorium, an apartment building, a hospital and a broad, almost Parisian, boulevard.
   - The Chinese parasol, straw hat, and pagoda. Notice similarity in design and relation of design to function (protection from the sun or rain). For example, the pagoda simulates umbrellas piled on one another.

2. Evidences of:

   - The place of religion, particularly Buddhism, under communist rule.
   - The multiplicity of racial groups in communist China.
   - The significance of the uniformed school children in communist society.
   - The emphasis on the concept that everybody works on a farm commune.
   - The level of culture in many parts of rural China.
   - The symbolic significance of a large factory operating a rice field.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To check for understandings from the film:

1. Ask students to add to their lists on "China Past and Present."

2. Ask students to explain the significance of the Great Wall in the past and present.

3. In ancient times, large Chinese family groups often lived in walled cities or a single large community house. All lived and worked together; old people were honored and taken care of by the younger people. Ask students: "How does this compare with our society? Do you think this past may have had something to do with the acceptance of communism? What seems to be the chief reason communism takes hold in a society? Poverty?"

4. One of every five people in the world is Chinese. What significance has this fact for our way of life?

5. To help students realize there are two Chinas, have one student give an oral report on the Republic of China (Free China), located on the island of Taiwan.

6. To further appreciation of Chinese contributions to Western culture:

   - List Chinese firsts - paper, gunpowder and printing.
   - Exhibit Chinese products, using photographs or real objects, such as jade pieces, blanc de chine figurines, cloisonné, silk, brocade, lacquer and porcelain products, bronzes, paper kites. Photographs from magazines may be included to show influence of Chinese styles on American dress, such as pajamas and high-necked, slit-sided "cheong sam" dress popularized here by United States tourists who had clothes made in Hong Kong.

SUGGESTED RELATED ACTIVITIES:

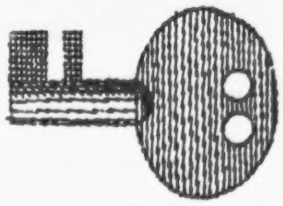
1. For further enrichment, have students do research on Chinese cultural contributions in areas of water color, block print, painting, ceramics, architecture.

2. Ask a resource person to explain Chinese customs.

3. Chinese food is considered by many the world's finest cuisine. Ask the home economics teacher to discuss, and perhaps organize, the preparation of some Chinese food. (See Recipes CUE Home Economics Kit.)

RELATED MATERIALS:

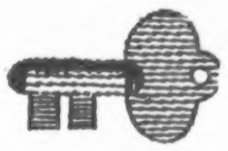
Filmstrip:



Guided Tours of the World-China. (Panorama)

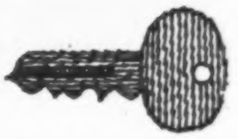
Books

Epic of Man. (Life)
Major Religions of the World. (Life Books)
Chai Chu & Chai Wenberg - The Changing Society of China (Mertor paperback, N.Y. 1962 75¢)
Lin Yutang - The Chinese Way of Life (Cleveland World Publishers, 1959 $2.95)
Joy, Charles R., - Getting to Know the Two Chinas (Claudene Nankevel, Coward McCann, N.Y. 1960 $2.50)
Kalb Marvin - Dragon in the Kremlin (Dutton, N.Y. 1961 $4.50)
Guillain, Robert, 600 Million Chinese. (Criterion, 1957)
Lin Yutang- Chinatown Family. (John Day, 1948)
Wong, Su - Ling and Cresay, Earl - A Daughter of Confucius: A Personal History. (Farrar Straus)
Chiang, Yee- A Chinese Childhood. (John Day, 1952)
Buck, Pearl - The Good Earth.(John Day, 1931)
Baker, Nina - Sun Yat-Sen. (Vanguard, 1946)



CULTURE ITEM: "GUIDED TOURS OF THE WORLD-JAPAN" (Slides and record)
32 slides, Color, Panorama.

CURRICULUM AREA: Topic 6, "China, Japan and Korea "
Section B, "People and Culture."



PURPOSES:

To allow students to compare many aspects of Japanese life with their own.

To focus attention on and foster appreciation of Japanese customs, architecture and artistic endeavors.

SYNOPSIS:

When Commodore Perry "opened up" Japan more than 100 years ago, Americans were somewhat astonished to find a medieval-type society. Japan quickly "westernized" her industry, army and commerce. Her models of Western culture were primarily the United States, England, Germany and France.

Since our military occupation, beginning in 1946, hundreds of thousands of American soldiers and civilians have learned that the Japanese have a rich, varied and wholesome culture. The conquerors were in turn conquered by the artistic mastery to be found in the graphic, plastic and other arts of Japan.

The slides introduce the viewer to Japan's natural and artistic beauties, and give insight into the large part the arts, which grow out of a love for natural beauty, play in Japanese life.

SUGGESTED PREPARATION OF THE CLASS:

1. To find out how well students know Japanese culture, give an oral quiz using such questions as the following. Note that answers other than those suggested may be correct.
   a. Japanese art mainly reflects the Japanese love of ________________. (beauty, nature, the outdoors)
   b. In the Japanese family system, the __________________ is the head of the household. (father)
   c. Prior to World War II, the Japanese worshipped their emperor as a ____________________. (deity, descendant of the sun)
   d. Many Japanese still follow a kind of nature worship called ___________ (Shinto) although many now are also _________________. (Buddhist, Christian, or other)
   e. Four contributions of Chinese culture to Japan are: 1.____________ 2.______________, 3.______________, and 4.______________. (1. Name of country--Nippon, the Land of the Rising Sun; 2. Japanese written language; 3. Japanese kimono; 4. Introduction of Buddhism into Japan)
   f. Japanese private houses are often made of what four materials? ______________. (lumber, paper, straw and bamboo)

2. To evoke further interest, collect as many Japanese artifacts for exhibit as possible. Picture postcards, dolls, umbrellas, kimonos, money, photographs and souvenirs would be a good beginning. In addition, have students bring in products imported from Japan, such as transistors, dolls, dishes and cameras.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Architecture reminiscent of Chinese buildings, yet different.
- Medieval moat-surrounded castles, comparable to Western medieval castles.
- Architectural ideas that have "caught on" in the United States - sliding doors made of wooden frames, straw mats, furniture built close to the floor.
- The Kasuga shrine containing 3,000 stone lanterns, which are lighted twice a year for special festivals.
- Geisha dancers, cultivated and witty, who share with Japanese men the esthetic arts of song, dance and refined conversation.*
- Excellence in wood carvings at Nikko, permanent home of the world famous "Hear no evil; see no evil; speak no evil" carved wooden monkeys.
- One of Japan's best-known shrine entrances - the Miyajima torii.
- Skill at sculpture, exemplified by the 42-foot bronze Buddha over 500 years old.
- Spook Lanterns, which loom large in Japanese folklore and drama.
- Drama troups composed of girls who act both male and female roles - the opposite of the Greek dramatic ideal.
- Tea ceremony, a highly developed art form evolved from a religious custom among Zen Buddhist priests and now an important part of formal etiquette.
- Puppet theater, more popular than live actors; the famous Kabuki "actors" and the Japanese William Shakespeare, Monzaemon.
- Noh, high art form of drama that is slow-paced, highly stylized and deeply symbolic; Japanese music.
- Sumo wrestling - a combination of extensive exercise, stylized prayer, and a physical contest.
- Arts and crafts, carefully guarded secrets handed down from father to son - cloisonne, carving, lacquer work.
- Woodblock prints that have pictured the beauties of nature and of Japanese life for centuries.
- Art forms for which Japan is especially noted - brocaded silks, porcelain, carved ivory, lacquer ware and woodblock prints.
- Boy's day, celebrated by flying paper carp fish symbolizing the importance of bearing sons.
- Evidences of the special love of the Japanese for cherry blossoms.
- Japanese appreciation of their beautiful island homeland as seen in their art festivals honoring nature, and in their conservation of beautiful things, both natural and man-made.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To give further insight into Japanese life:

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*There are few geisha girls left in modern Japan.

1. Discuss with students ways in which Japanese and Americans are similar and different in their attitudes regarding: the role of women; personal disgrace versus death; home furnishings; the role of beauty and art in life; diet; sports.

2. Play a short selection of traditional Japanese music and ask how it differs from our own. (A music student or teacher might explain the differences in the tonal scales.) See a music teacher for a Japanese record, or use CUE kit record album, "Folk Music of Our Pacific Neighbors."

3. List the following terms on the board and ask the class to relate them to Japanese culture:

   Daibatsu (Great Buddha)
   torii gate (a special Shinto shrine)
   Miyajima gate
   pagoda
   tea ceremony
   kabuki (a type of formal theatre in which actors wear masks and exaggerated make-up)
   Noh (a type of ancient formal theatre more serious than kabuki)
   sumo (a type of wrestling)
   geisha girls (entertainers)
   ikebana (Japanese art of flower arranging) (See CUE Home Economics Kit)
   origami (Japanese art of paper folding) (See CUE Home Economics Kit)
   bonsai (art of keeping plants miniature)
   Zen Buddhism (a type of severe monastic Buddhism practiced in Japan)
   Ginza (main shopping area)
   wood block print
   geta (wooden clogs)
   cultured pearls
   cloisonné (glaze inlay on brass)
   sukiyaki (a type of beef and rice dish with vegetables)
   tempura (french fried)
   hibachi (Japanese stove)

4. Let several girls demonstrate the essentials of the tea ceremony in front of the class. If possible have a Japanese resource person advise the girls.

SUGGESTED RELATED ACTIVITIES:

1. See the Japanese Consulate Films - "Ikebana" and "Creative Crafts of Japan," to show how important beauty is in the everyday life of Japan.

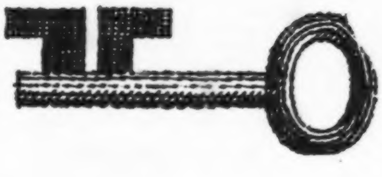
2. Show and discuss Japanese prints - (Metropolitan Seminars of Art, Portfolio 5, Plates 53, 54).

3. List Japanese influences in American culture.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Have girls practice ikebana in Home Economics class; get native instructor, if possible.
2. Have them cook and serve some Japanese food.
3. Do origami paper folding.
4. Boys may construct Japanese buildings, a Buddha, the Miyajima Gate or other structures.

RELATED MATERIALS:



Films:

Creative Art of Japan. (Brandon Films)
One Road. (Ford Motor Company) (CUE)
Japanese Family. (McGraw-Hill) (CUE)

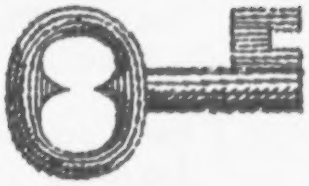
Books:
A Seed Shall Serve: The Story of Toyohiko Kagawa. (Dutton, 1958)
Art of Origami. (CUE Home Economics Kit)
Ikebana. (CUE Home Economics Kit)
Metropolitan Seminars of Art (CUE)
Two Japans, Marion M. Dilts. (New York: McKay, 1963. $4.95)
Japan, Edward Seidensticker and The Editors of Life. (Life World Library. New York: Time Incorporated, 1962. $2.94)
The Teahouse of the August Moon, John Patrick. (Putnum, 1954)

NOTE: Japan's cultured pearl industry employs women divers (ama) to harvest jewel bearing oysters from the ocean depths in Ago Bay, 190 miles southwest of Tokyo. Oysters are seeded in more than 3000 "factories" in Japan. A bit of oysters "mantle" the membrane which encloses the oyster flesh and produces the nacre (Mother of Pearl of the inner shell) is slipped into an incision in a living oyster along with a bead made of clamshell. The oyster is then returned to a basket in the ocean suspended from a raft. The transplanted mantle soon envelops the clamshell nucleus and coats it with layers of nacre. Three years later if all goes well the oyster yields a perfect pearl. Pearls have tempted men and dazzled women since ancient times. Japan's industry enables many to enjoy the beauty formerly available only to the wealthy.

Few books on Japan so attractively illustrate its cultural arts and history as does one of the "World in Color" series, Japan (McGraw Hill, 1957) edited by Doré Ogrizek.

CULTURAL ITEM: "JAPAN" (Film)
25 min., Color.
A Julian Bryan Film in connection with the Japan Society.

CURRICULUM AREA: Topic 6, "China, Japan and Korea "
Section B, "People and Culture"



PURPOSES:

To point out the vitality of Japanese culture as expressed in the arts.

To emphasize the close correlation between the Japanese people's love of nature and the art they create.

To recognize that the Japanese have largely overcome nature's meager endowment of natural resources by carefully conserving and intensively utilizing all available resources, both material and human.

SYNOPSIS:

This film is more than a beautiful travelogue of cherry blossoms, Mount Fuji, Tokyo, the tea ceremony and pagoda-shaped buildings. It gives insight into the character of the Japanese, who over the centuries have built a polite, dignified society where the artist is honored and his work cherished.

We marvel at the precision and care he devotes to each art object; whether it is a silk screen painting, a lacquered cup or a dramatic puppet performance, the same trademark of excellence is stamped on the product.

How do the Japanese achieve this high level of artistic worth?

Part of the answer lies in their deep love of nature. Another part, perhaps, is the idea that nature has been frugal with the land; therefore, all that is given by nature must be appreciated, utilized and, where possible, conserved.

The film unites these answers - love of nature and careful utilization of resources - into a narrative that teases the senses and offers a revealing glimpse of Japanese life, work, problems and ideals, as revealed in custom and the arts.

SUGGESTED PREPARATION OF THE CLASS:

1. To orient students to our relations with Japan, and to arouse interest:

   - Review with the class some historical background showing how Japan has traveled the full cycle from an ardent admirer and imitator of the United States to an implacable and deadly enemy and back again to a friend who shares our views about communism and who buys our products and sells us hers. Hundreds of thousands of our GI's have been in Japan. Thousands of American tourists yearly visit Japan. We, therefore, are linked to the Japanese by our history, defense, trade and culture.

2. Find large pictures, or ask the class artist to draw pictures, of:

   - A Buddha.
   - A Japanese Samurai sword.
   - The Japanese flag.
   - A Pagoda.
   - Flower garden.
   - Mt. Fuji.
   - Rice shoots.
   - Modern ocean freighter.
   - A fish.
   - A transistor radio.
   - A Kabuki doll.

   Have students look up each subject and tell its story in relation to Japanese society.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The mountainous scenery.
- The architecture of traditional Japan.
- The local festivals and sports.
- The interiors of Japanese homes.
- The elaborate, exacting, stylized tea ceremony.
- The rice festival, or Japanese Thanksgiving Day.
- The emphasis on beauty and nature.
- The conflict of new ways of life with the old.
- The vitality of Japanese arts and crafts.
- The importance of masks in Japanese society.
- The puppet theater.
- The love of nature, as portrayed through Japanese art.
- Japan's economy in relation to the problems that geography presents.
- The struggle to provide adequate food for an expanding population.
- The interpersonal and economic ties between Japan and the United States.
- Japanese music, songs, language and dances.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To sensitize students to the values in Japanese culture ask:

1. What did you learn about the Japanese character from this film? (Love of beauty, art and nature, industrious, formal, restrained, but anxious to progress, excellent skills and high standards of workmanship.)

2. Have pupils explain the significance of:

   - A corner for beauty in every Japanese home.
   - The tea ceremony and other formalities in Japanese life.
   - The sensitiveness of the Japanese to beauty in all things.

3. Many students have Japanese art or manufactured products at home. Ask them to bring in these articles for display. Place descriptive cards near each article.

SUGGESTED RELATED ACTIVITIES:

To promote good human relations by sensitizing students to similarities, rather than differences, between the Japanese and our own culture, ask:

- Can you identify a time in American history when many artists were in "love with nature" and tried to copy nature faithfully? (Hudson River School of Art - 1830-1870) Show prints of these pictures. (CUE English Kit.)
- What Japanese customs have a counterpart in American culture?
- What problems plague Japan? What has been America's role in reducing these problems?
- What aspects of Japanese culture have we adopted? (Use of tea, kimonos, silk, shoji screens, hibachis, cameras, Japanese food, movies, art, literature and thousands of manufactured articles).

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Ask the art teacher to show Japanese wood block prints and explain the process, or to teach students techniques of Japanese brush strokes used in calligraphy and water color.

2. Ask a resource person to teach the arts of origami or ikebana. (See Home Economics CUE Kit for books on these arts.)

3. Examine and learn how cloisonné is made.

4. Learn how cultured pearls are processed. (See p. 100 of this guide.)

RELATED MATERIALS:

Films:

Creative Art of Japan. (Brandon Films) (CUE)
Japanese Family. (McGraw-Hill Films) (CUE)

Filmstrip:

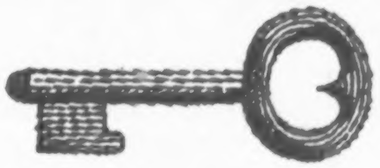
Guided Tours of the World-Japan. Panorama. (CUE)
Japanese Prints--International Film Bureau

Books:

People and Places. Margaret Mead. (Bantam Pathfinder Series) (CUE)
Japan. Werner Bischof. (Bantam Gallery Edition) (CUE)
Bruckner, Karl - The Day of the Bomb - Van Nostrand (Princeton, N.J. 1962)
Dilts, Marion M. - Two Japans - (McKay, N.Y. 1963)
Spencer Cardelen - Made In Japan - (story of the country's arts and crafts) (Knopf N.Y. 1963)

CULTURAL ITEM: "FOLK MUSIC OF OUR PACIFIC NEIGHBORS" (Filmstrip and record)
The first 15 frames, Color, Japanese Music: "Pictured Parasol," "Japanese National Anthem," and "Sukura."
Stanley Bowmar Company.

CURRICULUM AREA: Topic 6, "China, Japan and Korea "
Section B, "People and Culture"



PURPOSES:

To allow the listener pleasure in hearing, and afford opportunity for appreciation of the beautiful Japanese songs sung in English.

To reinforce the notion that Japanese music and lyrics also reflect the love of nature that is expressed in their plastic and graphic arts.

SYNOPSIS:

When our GI's were stationed in great numbers in Japan after World War II, cultural diffusion resulted. Japanese youth, in particular, adopted many American adolescent mannerisms, including our clothing patterns. By the same token, many American soldiers learned to appreciate many Japanese customs. Japanese music was no exception. Oriental music is often slower and more delicate than American music. Its strange charm and exotic effect comes about partly because of a different tonal scale and partly because it reflects moods of contemplation and reflection. To partake of its rare charm, listen attentively and appreciate the Japanese love of nature as expressed in melody and song.

SUGGESTED PREPARATION OF THE CLASS:

1. Ask the class to give ways in which familiarity with a people's music helps one to understand the people. Let them give examples from American music or from music with which they are familiar from other countries.

2. Japanese music can be used to introduce the study of the Japanese people and their culture. Point out to the class that there is a consistency in Japanese culture; their great sensitivity to and love for the beauties of nature are reflected in their painting, poetry, music and gardens. Japanese music is strangely beautiful, lilting, delicate and suggestive of the abiding love that the Japanese bear toward nature.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The word themes of the Japanese music.
- The music of the koto, the long wooden instrument which has thirteen strings.
- The music of the flute and the samisen which accompany the koto.
- The repetitive quality of the melody.
- The use of the higher octaves in these songs.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Place the words of the Japanese national anthem on the board; replay the anthem and ask the students to sing along with the record.
2. Show the filmstrip that accompanies the record. Students, especially those interested in music, will be interested in the musical notations presented.
3. Have pupils find out the differences between Japanese musical scales and our own.
4. Discuss why most music heard in Tokyo is not "typical" Japanese music but music of the West.

SUGGESTED RELATED ACTIVITIES:

1. Play some modern American records made by different Japanese, or Japanese-American, singing stars. Cultural diffusion is the object.
2. Ask your music teacher to play Japanese music, or talk on some of its features.
3. Secure a resource person to teach simple songs in Japanese.
4. Teach a few Japanese words such as:

   Ohayo gozaimusu - (o há yoh oh) (go za′ee mas) - Hello
   Ohairi kudasai - (o ha′ee ree) (ku dah sigh′) - Come in
   Arigato - (ah ring gah′ to) - Thank you

RELATED MATERIALS:

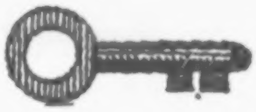
Folkways Records: Music of Our World Neighbors Series.

Books:

Theatre in the East, Fabian. (Nelson, 1956)
One Hundred Poems from the Japanese. (New Directions, 1956)
One Hundred Poems from the Chinese.
Dancers of Bali, John Coast. (Putnam, 1953)
Art Treasures of Asia, Jane Gaston Makler. (Tokyo, Japan, Tuttle)
Art of Asia, Helen Rubisson. (Tokyo, Japan, Tuttle)

Recordings:

The Azuma Kabuki Musicians. (Columbia M L 4925)
The Japanese Koto. (Cook 1132)
Folk Music of Japan. (Ethnic Folkways FE 4429)
Traditional Folk Dances. (Ethnic Folkways FE 4356)
Haiku. (MEA LP, 1001 M.E.A., Box 303 Sausalito California)



CULTURAL ITEM: "METROPOLITAN SEMINARS IN ART PLATES" (Plates 118 and 119)
(Flat Pictures)
(Portfolio 10) Plates 53 and 54 (Portfolio 5)

CURRICULUM AREA: Topic 6, "China, Japan and Korea "
Section B, "People and Culture"

PURPOSES:

To promote student appreciation of oriental art in general and the Japanese print in particular.

To help students understand the influence of Japanese art on western artists' work.

SYNOPSIS:

A common human trait is to react unfavorably to things new and strange. If this impulse is not overcome by curiosity and better judgment, much that is wonderful in life will be lost. Repeated exposure to new and strange arts, and a little observation and study, will often reveal a whole new world of beauty. Subtle nuances of tone, texture, line and style emerge as characteristic, and another realm of appreciation and joy is gained.

SUGGESTED PREPARATION OF THE CLASS:

1. To pave the way for appreciation of Japanese art: (Invite the art teacher to help here if necessary)

- Display Japanese prints from the Metropolitan Seminars of Art or other source.
- Explain that to the untrained occidental eye, much oriental art seems highly stylized, almost stilted. However, when we come to know it better we are charmed by the beauty and delicacy of the flowing lines and the exquisite design and pattern, and awed by the craftsmanship involved. Deft simplicity, and restrained suggestion without realistic portrayal of every detail, stimulates our imagination, and is closely related to much in our own contemporary art.
- Oriental painting early reached a satisfactory balance between subject and abstraction. Abstraction and subject matter do not compete in Japanese and Chinese art; instead, abstract treatment and subject matter are mutually supportive. In viewing oriental art, we gain the double pleasure of an identifiable subject and an abstract expression, existing in indissoluble harmony.

2. As you discuss the prints ask students to note particularly:

- Preoccupation with line or linear rhythms.
- Interesting divisions of space and pattern.
- Balance between reality of subject and abstraction of art.
- Two-dimensional compositions with little or no perspective.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. In Plate 118 (Portfolio 10), "Two Peaches on a Branch," a wood print copy of a water color painted by the Chinese artist, Ko Chung-hsuan, several hundred years ago:

- The interesting asymmetrical arrangement of forms in a circle.
- The brushlike quality of the line.
- The delicacy of treatment which does not prevent a lively vitality from pervading the design.

2. In Plate 119 (Portfolio 10), "Mother and Child with Bird," an 18th century print done by Harunobu, one of Japan's great artists:

- The interesting division of space accomplished through line and pattern and areas of flat color. (Turn the print upside down to show that, in reality, it is a design of line, pattern, color and interesting broken space. Remind students of its similarity to contemporary abstract art.)
- The lack of perspective and shading to suggest form and yet form is suggested by the accented line.
- The rhythm, flow and lively quality of the lines.

3. In Plate 53 (Portfolio 5), "Woman Dancer with a Fan and Wand," a picture with an identifiable subject but, if the picture is turned upside down, an abstract expression:

- How the sinuous, yet strong lines and shapes, superbly express the flowing postures of the dance.
- How each line, interesting in itself, forms part of the whole pattern of lines.
- How the lines flow into each other and keep our eyes moving over the design.
- How emphasis is achieved by heavier lines and shapes which temporarily halt our eyes.
- (Turn the print upside down and cover the dancer's face to enjoy the abstract design.)

4. In Plate 54 (Portfolio 5), "Actor Dancing," by Kiyotada:

- The sharp angular lines and jagged shapes, in contrast to the sinuous flowing line of the woman dancer, which tells us that this is a dance of a very different character.
- The sword and grim face.
- The harmony of conflicting lines, which may be compared with the harmony of dissonances in music.
- (Turn the picture sideways to appreciate its abstract design.)

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To develop tolerance and respect for Oriental art, ask:

   - How do people often react when confronted with something different or new? Why?
   - How is this reaction, or feeling, manifested in politics? In education? In customs?
   - Is it important, really, to like Oriental art? Free verse? Modern art? (Point out that closed minds often miss much that is interesting and worthwhile.)

2. Discuss students' feelings on abstract art. Try to go beyond the phrases, "I like it," "I don't like it!" or "I don't understand it!" Ask, "What specifically do you like or dislike about abstract art?" Use a variety of abstract pictures, other than Japanese, for the discussion. Bring out that:

   - Japanese woodcuts can sometimes be interpreted as abstract art.
   - Many abstract paintings could easily be transformed into recognizable art by imaginary insertion of a face or other details.

3. Discuss ways in which the four pictures reflect Japanese attitudes and culture traits.

SUGGESTED RELATED ACTIVITIES:

1. To emphasize how people resist change or new ideas, have a few students write a script developing this idea, as for example Copernicus being forced to confess his "error" that the earth goes around the sun, or Van Gogh being ridiculed by the art critics for his "Starry Night," Dutch burghers being dissatisfied with Rembrandt's "Night Watch."

2. Display an abstract painting, an Oriental work of art, a stanza of free verse, an abstract sculpture, and a picture of new style architecture with the caption: That which we fear, we reject: that with which we are familiar, we accept; that which we accept, we often learn to appreciate.

RELATED MATERIALS:

Films:

Creative Art of Japan. (Brandon Films)
The Japanese Family. (McGraw-Hill Films)
Japan. (Julian Bryan Film)

Filmstrips:

Guided Tours of the World-Japan. (Panorama)
Folk Music of Our Pacific Neighbors. (Stanley Bowman Company)

CULTURE ITEM: "GUIDED TOURS OF THE WORLD-INDIA" (Slides and record)
32 frames, Color, Panorama.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To introduce students to the variety of cultures and the beauty of India.

To allow students to identify the most important aspects of Indian life, as expressed through religious customs, folk dancing and tradition.

SYNOPSIS:

Kipling once wrote: "East is East and West is West and never the twain shall meet." How wrong he was! India, like many countries of the East, has adopted much Western civilization, while we Westerners are increasingly utilizing the human wisdom, resources and skills that the ancient East has to offer.

Today, we are in competition with the communists for the hearts and minds of 450 million Indians. To compete effectively and intelligently, we must learn to understand and appreciate Indian culture. The key to this understanding lies in knowing the customs and beliefs of India's religions, for they are involved in every aspect of the people's lives. The filmstrip brings to the student an exciting view of India's dazzling and captivating beauty.*

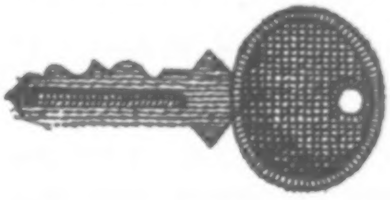
SUGGESTED PREPARATION OF THE CLASS:

To help students appreciate India's gifts to civilization:

1. Have students look up and report on some of India's major contributions to civilization in such areas as the fine arts, literature, mathematics, and religion.

2. To alert students to India's present problems, list on the board and discuss the following terms:

. Monsoon - a wind that brings seasonal torrential rains in Southern Asia
. Food production - starvation.
. Life expectancy - disease rate.
. Illiteracy.
. Overpopulation.
. The caste system.
. Costs of marriage and death rites.
(Show how the last two problems listed are related to religion.)



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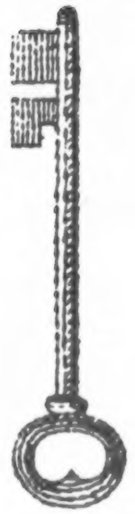
*Note--See the Revised Bibliography of India for American Teachers available from the New York State Education Department Foreign Area Studies Office.

PUPILS SHOULD LOOK AND LISTEN FOR:



- Masterpieces of Indian architecture.
- Kashmir's landscape and carpet makers.
- Festivals of India and folk dancing, Indian music.
- Religious influences in Indian life.
- Tibetan influences in India.
- The sophistication of many urban women, their beautiful saris.
- Skill in the production of textiles.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further assist students to understand India's problems:

   - Study the effects of the monsoon, both good and bad.
   - Help students see how illiteracy and outmoded religious beliefs are at the root of most of India's problems.

   (India is now trying to industrialize and modernize, and looks to both the United States and Russia for aid. Since India is the largest non-communist country in Asia, it is vital that Americans maintain her friendship.)

2. To further understanding of Indian life and thought, write the following words on the board and discuss:

   animism
   purdah
   Siva
   Dravidian
   Upanishads
   suttee
   outcaste
   Vishnu
   Nirvana
   untouchable
   Ganges
   Islam
   Brahma
   Buddhism
   Sikh
   Benares
   Hinduism
   Jainism
   ascetic
   Ramayana
   Krishna
   fakir
   Veda

3. To further an appreciation of Indian culture, engage in these or similar activities:
   - Secure a showing of the NYS Ed. Dept. TV show Fables and Legends of India
   - Show a picture and tell the story of the Taj Mahal and Shah Jehan. (See Richard Halliburton's "Royal Road to Romance.")
   - Show pictures of Hindu temples and sculpture.
   - Show the film, "Indian Musical Instruments" - CUE.
   - Secure a showing of CUE TV program "Mrilini Dancers."
   - Display a sari and show how to tie it.
   - Secure a display of Indian arts and crafts.
   - Have students read the Ramayana (youth's version).
   - Have students read CUE Insights Through Literature

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Have students draw and paint Indian people and scenes from the strip.
- Have students make a mural which tells the story of the Ramayana.

RELATED MATERIALS:

Film:

India. (Bailey Films)

Book:

India, A World in Transition
Beatrice Lamb Prager Paperback

CULTURAL ITEM: "GANGES RIVER" (Film)
16 min., Color, McGraw-Hill Films.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To give insight into the physical and religious importance of the Ganges River to the Indian, and show the life, cities and historic sites along its banks.

SYNOPSIS:

A sage once said: "Give me a river, a fertile valley and an enterprising people, and I'll give you one of the world's great civilizations."

The Ganges River, a good example of the validity of this concept, is a ready-made highway of history and culture. It provides the perceptive person with a 2,500-year panorama of Indian social, religious and historic progress.

Beginning at the source of the Ganges in the Himalayas, the film takes us, with pilgrims, down the river past temples, tombs, festivals, cities and the entire colorful parade of Indian life.

SUGGESTED PREPARATION OF THE CLASS:

To assist students to understand the significance of the Ganges in Indian life, point out that:

> The Ganges is a life-giving source in a relatively arid area. Early man, realizing its importance, made the river and its waters sacred, so it is intimately involved in Hindu worship. Bathing in, worshipping with, and having ones' ashes thrown in its waters is an important part of Hinduism.*

Use the Life book of "World's Major Religions" to illustrate and enlarge the above facts.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The source of the Ganges River and its main tributary, the Jumna.
- Characteristic Hindu architecture in temples and cities along the river.
- The Taj Mahal, a glorious example of Moghul architecture.
- Religious festivals on the Ganges.
- The pilgrim city of Benares; the burning ghats and gold-domed temple.
- The pageantry of the elephant parade.
- The busy city of Calcutta.
- The final pilgrimage to an island near the mouth of the Ganges.
- Why the Ganges is a sacred river.

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*Read the CUE Insights Through Literature legend, "Ganga, the River Maid," and explain its symbolism.

- Problems of educating the people and of introducing labor-saving devices.
- The role of religion in choice of occupation and other aspects of life.
- Sounds of the river and Indian music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To see if the importance of the Ganges is understood, ask these or similar questions:

- What evidences did you see of the importance of the Ganges: as a source of water? as a religious symbol?
  (Point out that its religious import grew out of its physical import.)
- What do you think will happen to many of these religious beliefs and practices when large numbers of Indians become more scientifically educated?
- What results of the Hindu religion are good?
  (Beautiful art and architecture, respect and love for nature, family and other men, and peaceful citizens.)
- What results of Hinduism are unfortunate?
  (Caste system? Lack of effort because of belief in reincarnation? Sacred animals?)
- What is India's chief problem? (Education? Point out that India is making Herculean efforts with insufficient funds to educate everyone.)

SUGGESTED RELATED ACTIVITIES:

1. To promote insight into Hindu behavior:
   - Have some students read and report on Hinduism, its symbols and practices.
   - Have some students read about and explain the Hindu Hierarchy of Gods. (See Life's book of "Worlds Major Religions.")
   - Have students read the story of the Ramayana (simplified version) and Hindu myths.
2. These activities may promote understanding and appreciation of the arts of India:
   - Display a print or photograph of the Taj Mahal. Ask students why they think this building is often called "a poem in stone." Have a student look up and tell the story of why and how this tomb was built.
   - Display prints of Hindu and Moghul architecture. Ask students to contrast the two styles. Bring out the fact that religious differences, as well as differences of personality and background, account for the wide variation between Hindu and Moghul architecture.

3. To further an understanding of the relation of rivers to civilization, have students discuss the following topic: "Rivers often have been the centers of civilizations." Questions the panel should answer are:

- How have rivers helped make it possible for man to build civilizations?
- What have been the usual steps in building river civilizations?
- Why have some river civilizations declined?

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students draw and label the Hindu Hierarchy of Gods and tell the function of each.

RELATED MATERIALS:

Films:
Rivers of Time (Contemporary Films) (CUE)
India (Bailey Films)

Filmstrip:
Guided Tours of the World-India (Panorama)

Books:

Nectar in a Sieve, Kamala Markandaya. (John Day, 1954)
Amrita, Jhabvala R. Prower. (John Day, 1955)
Ghandi, Fighter Without a Sword, Jeanette Eaton. (Morrow, 1950)

CUE Insights Through Literature:

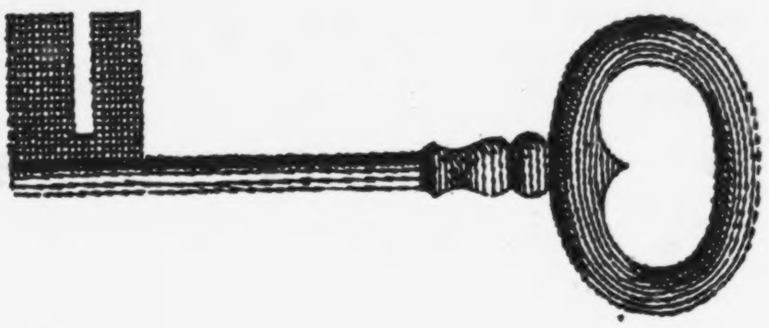
The tale of "Ganga, the River Maid" is available on tape from CUE.

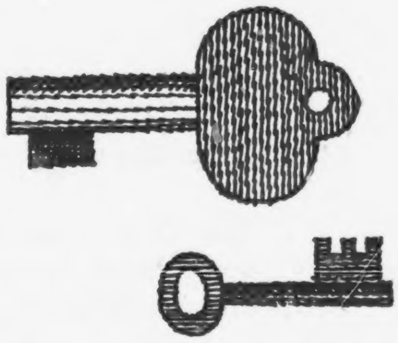
Television:

Fables and Legends of India--ETV stations may borrow videotapes for broadcast from the New York State Education Department, Bureau of Mass Communications.

Pamphlet:

India, Tradition in Transition--Seymour Fersh, Macmillan, New York, 1963





CULTURAL ITEM: "THE HINDU WORLD" (Film)
11 min., Color, Coronet Films.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To give insight into the historic backgrounds and basic doctrines of Hinduism and its influence on life in India.

SYNOPSIS:

To understand India, the last large stronghold of democracy in Asia, it is necessary to know something of Hindu religion for it shapes the ideas and way of life of India's people and millions of others in Pakistan, Ceylon and Burma. The central idea of Hinduism is the spirit of Brahman, the all pervading force of the universe, and Atman, the spiritual essence in man,are one.

The Hindu way of life is based on the Vedas which teach the worship of many Gods who all are some aspect of Brahman, which is everywhere. Almost everything Hindus do is related to the central idea of their religion to seek eternal union with Brahman, the spirit of God. Various approaches of achieving this union are practiced by different sects, such as:

Khakti Yoga - through worship of the Hindu trinity.
Jnana Yoga - through study of Hindu scriptures.
Karma Yoga - through gaining insights from everyday experience.
Asana Yoga - through physical and mental exercises.
Sannyasin - becoming a holy man.

The caste system is based on mental and spiritual development. By living a good life, lower castes hope to progress to a higher caste through reincarnation and transmigration of souls. Since Brahman is everywhere in all living things, devout Hinduism does not allow the taking of human or animal life. Even the lowliest creatures are held sacred.

SUGGESTED PREPARATION OF THE CLASS:

Use Life's book of "World's Major Religions," as illustration, to explain briefly that Hinduism began about 5000 years ago in India. Since water was scarce in the dry country, the Ganges River gradually came to be looked upon as sacred. Holy men chanted hymns here which were later written as holy writings - the Vedas. These Vedas are the basis of a religion called Hinduism. This film shows how this religion is practiced.

PUPILS SHOULD LOOK AND LISTEN FOR:

- A definition of Brahman and Atman.
- How many gods are still all one great spirit.
- The goal of Hindu faith.
- The various ways of achieving eternal union.
- The various castes.
- Why people have accepted the caste system.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To help pupils understand the complexities of Hinduism, ask the class:

- What are the castes? (Brahman--(highest); warriors; farmers; Sudra--(laborers); Untouchables (or outcasts).
- How does Hinduism justify the caste system? (It is taught in the Upanishads.)
- Why do you think people put up with it? (They hope by living a good life to be reincarnated in a higher caste.)
- Do you think this affects people's ways of acting and thinking? (Yes, they devote much time in prayer and devotion and tend to be passive and accepting of life rather than attempting to change it.)
- Do you think this aspect of Hinduism prevents progress in India?
- What is meant by reincarnation?
- Why is Hinduism considered a monotheistic religion when it recognizes many gods?
- What are some of the differences between Hinduism and Christianity?

SUGGESTED RELATED ACTIVITIES:

Ask students to read and report the following topics:

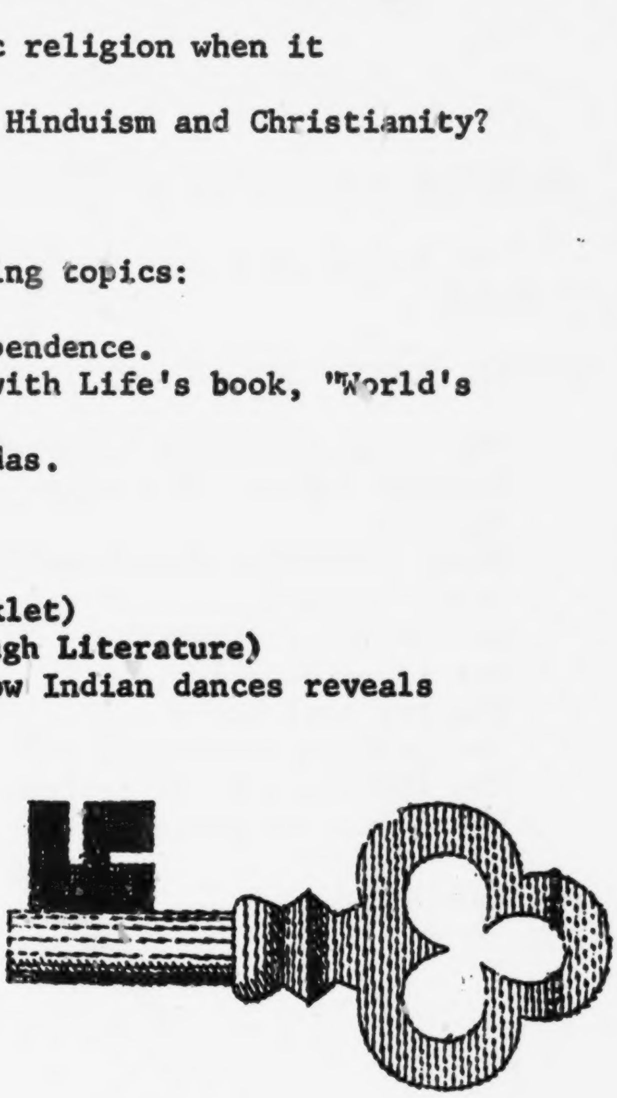
- How Mahatma Ghandi helped India win independence.
- The Hindu hierarchy of Gods (illustrate with Life's book, "World's Major Religions"), Jainism, Sihkism.
- Read some verses of the Upanishads or Vedas.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- View Hindu sculptures. (see CUE KIT Booklet)
- Read Hindu mythology. (CUE Insights Through Literature)
- View CUE TV "Mrilini Dancers" to learn how Indian dances reveals its religion.
- View Hindu architecture.

RELATED MATERIALS:

Films:
World's Major Religions. (CUE)
The Ganges. (CUE)
The Buddhist World.



CULTURE ITEM: "INDIAN MUSICAL INSTRUMENTS" (Film)
10 min., B & W, Consolate of India.

CURRICULUM AREA: Topic 7, "South and Southeast Asia"
Section B, "People and Culture"

PURPOSES:

To acquaint students with Indian music and provide a basis for its appreciation.

To give insight into non-western music and to have students hear and see the Indian virtuoso on the sitar, Revi Shankar.

SYNOPSIS:

Hundreds of years before Christ people who lived in India chanted hymns called Vedas as part of their religious rites. Such chanting is still to be heard in temples in many parts of India today. This chanting formed the basis for Indian music. Eventually a wealth of instruments were developed : strings, winds, percussion. Ordinarily the several instruments were not combined to form orchestras of any size and they do not have the power of sound that some of our instruments do. The basis of Indian music is and always has been song, even when the instruments perform without a voice.

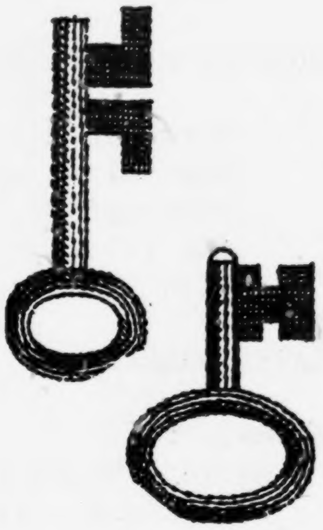
Indian music has an octave of 7 intervals (sa, ri, ga, ma, pa, aha, ri). The octave is further divided into 22 quarter tones. Each melody (raga) is recognizable by certain chords and a characteristic melody pattern Gamakas, which embrace slides, echoes, trills, which are the soul of Indian melody and give it a subtle and flexible character.

SUGGESTED PREPARATION OF THE CLASS:

To insure more comprehension and appreciation introduce the film as above.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The veena (stringed instrument)
- Sarangi (zither like instrument)
- Thirode
- Sitar (stringed instrument)
- tabla (drums)
- percussion instruments
- the seven note scale
- quarter tone scale
- the gamakas (ornaments) slides, echoes, trills
- the flexibility and refinement of the melodies
- the effect of the sympathetic strings



PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To assist students to organize their reactions into coherent thought, discuss with the class:

- How is Indian music different from Western music?
- Do you think Indian music can be more flexible and subtle than Western music? Why?
- How can we recognize a raga?
- Where can we find influence of Indian music in the West? (European gypsy music)
- Do you think Indian music and Western music will tend to influence each other more in the future? Why? Point out the relationships of improvisation in Indian music and American jazz.

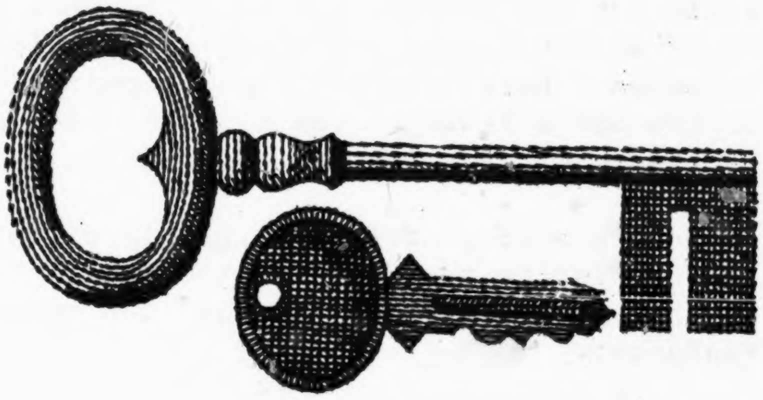
SUGGESTED RELATED ACTIVITIES:

Secure a viewing of the CUE TV program "Mrilini Dancers" to learn the symbolism of Indian dance.

RELATED MATERIALS:

CUE Insights:

Indian Music



CULTURAL ITEM: "PAKISTAN" (Flat pictures)
16 Study Prints, International Communications Foundation.

CURRICULUM AREA: Topic 7, "South and Southeast Asia"
Section B, "People and Culture"

PURPOSES:

To give students a slice of Pakistan life as seen through sixteen expressive flat pictures.

To witness some of the economic, artistic and cultural achievements of the Pakistani people.

SYNOPSIS:

In general, Americans frown upon racial, religious, political and economic strife. When differences arise, we try to settle them amicably. Occasionally, when violence occurs, we wince and deplore the act.

However, how would it be or feel to live in a society where religious and economic differences might incite, without too much notice, a torrent of blood and a wave of senseless destruction?

Moslem Pakistan and Hindu India are steeped in poverty, torn by religious differences, beset by overpopulation and a shortage of food, yet they possess a wonderful culture centuries old.

These flat pictures will introduce the viewer to some of the accomplishments and history of the Pakistani, as well as illustrate and allude to her economic problems.

SUGGESTED PREPARATION OF THE CLASS:

1. Pakistan is relatively a new nation - a by-product of World War II. Independence was achieved through enormous bloodletting. In order for students to understand that although Pakistan is a new nation it is an old cultural area; it would be helpful for them to prepare basic information concerning the nation of Pakistan from its birth in 1948, amid the riotous bloodshed of a civil war between the Moslems and Hindus in India, to the present. To settle the problem, India was divided: India for the Hindus, and East and West Pakistan for the Moslems. Pakistan has within its borders a conglomeration of people, cultures and climates. Here, over 90 million people, most of them very poor, struggle to eke out a living. Pakistan has been on the side of the United States in the Cold War alignment of nations.

2. Have a student draw a large map of India and East and West Pakistan for display in the front of the room. Place the following information on the map and discuss in class the importance of these places and features:

East Pakistan
Himalaya Mountains
Indus River
Karachi
Khyber Pass
Lahore
Peshawar
Kashmir
Thar Desert
West Pakistan
Mohenjo-Daro
Harappa

PUPILS SHOULD LOOK AND LISTEN FOR:

- Picture 1: The water pipe, the costume, the turban hat, the weapons, the absence of women, the European-looking men.
- Picture 2: The sandy desert, the primitive fireplace, the jewelry worn by the women, the loose clothing and head shawl.
- Picture 3: The tiled floor that serves as a kitchen, the wall decorations, the loose clothing, the jewelry of the woman, the Western-style bicycle.
- Picture 4: The density of the crowd in the market place, the variety of costumes, the means of transportation available.
- Picture 5: The sidewalk barber shop and the common costume for the men.
- Picture 6: The main product of East Pakistan - jute, its preparation for domestic market, its uses in the world.
- Picture 7: The characteristic fishing boat of East Pakistan, symbol of the role that water plays in the life of these people.
- Picture 8: Evidences of the tradition of hand craftsmanship; the simple, almost primitive, workshop and the indications of poverty.
- Picture 9: The colorful variety of West Pakistan's pottery, the hand painting of a dish by an artisan.
- Picture 10: The contrast between old and new, the meeting of East (the camel) and West (the bus), the changing face of Pakistan.
- Picture 11: The textile hand-printing industry with emphasis on the individual artisan rather than on machines, the prevalence of the color red in clothing.
- Picture 12: The ruins of tombs, which suggest the greatness of princes who ruled centuries ago.
- Picture 13: The marked contrast in the standards of living of different groups in Pakistan, the clean house, the colorful sari, the English influence in clothing.
- Picture 14: The age-old scene of rice planting in East Pakistan, the back-breaking labor involved, the economic importance of the rice crop.
- Picture 15: The ruins of an ancient civilization, the artifacts of an ancient, sophisticated culture, such as the toys and writing tablets.
- Picture 16: The influence of Moorish architecture on a Pakistan mosque, the pointed domes and the minarets, the all-important fountain in the mosque, necessary for ablutions prior to entrance into the mosque.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

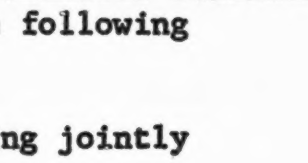
1. To further students' understanding of geography in economy and history, use a large map of Pakistan and discuss the following questions with the pupils:
   a. How does geography help account for the dissimilarity of the economics of East and West Pakistan?
   b. What is the economic value of the Brahmaputra River in East Pakistan and of the Indus River in West Pakistan?
   c. What is the political significance of Kashmir?
   d. What is the connection between Indus River dams and the Thar Desert?
2. Have a pupil report on the excavations at Mohenjo-Daro and Harappa, and tell what indications there are that the valley of the Indus may be the site of one of the world's oldest civilizations.
3. To sharpen students' awareness of the impact of the west on Pakistan, list evidences of its influence.
4. To help students understand the civil war in India and the separation of Pakistan, use Life's book of "The Worlds Major Religions" to explain differences between the tenets of the Hindu and Moslem faiths.

SUGGESTED RELATED ACTIVITIES:

1. To drive home the point that religious differences interfere with one's security in Pakistan (or India), have several volunteer students role play or write a script to explain any one of the following incidents:
   a. A radio broadcast where a Hindu and Moslem are being jointly interviewed on their religious differences.
   b. A Pakistan rice farmer discussing the hardships of his life.
   c. An Imam explaining the tenets of Mohammedanism.
   d. A statesman from Pakistan explaining the country's economic difficulties that arose from being separated.
2. Many girls have products made of jute. It would be interesting to bring some of these items to class for display and to have a student report on the importance of jute to the economy of Pakistan.
3. Have an art student sketch the Epic of Man's, Mohenjo-Daro and Harappa to illustrate that a sophisticated, urban society existed over 3,000 years in the Indus River valley, and may have been the mother of the Sumerian culture or its offshoot.

RELATED MATERIALS:

Films:
Ganges River. (McGraw-Hill Films)
Filmstrip:
Guided Tours of the World-India. (Panorama)



CULTURAL ITEM: "GUIDED TOURS OF THE WORLD-THAILAND (SIAM)"
(Filmstrip and record)
32 frames, Color, Panorama.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To reveal the beauty and cultural importance of the "rice bowl" of the world, and its cultural importance to the West.

To extend an appreciation of the role that Buddhism plays in Thailand.

SYNOPSIS:

Over 700 million Chinese hungrily eye the lush rice fields of Thailand. In this land of begging monks, beautiful Buddhist temples, and teak-filled forests, there is no real hunger, The fertile bottomlands of southeast Asia provide a surplus of rice, enough for large exports. Thailand, hence, has become a pawn, a prize in the contest between the free and communist worlds.

Nevertheless, the Westerner is staggered when he encounters the cultural treasures of this area. For in the fertilization of ideas and artistic motifs from India and China, we see a unique, exotic and dazzling blend of art and architecture which is beautifully photographed in this filmstrip.

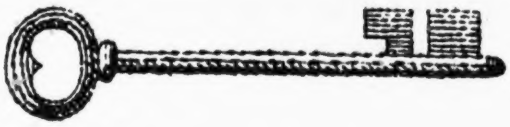
SUGGESTED PREPARATION OF THE CLASS:

To assist students to understand Siamese geography and culture, point out:

- The effects of the monsoon.
- Its position near India and China.
- That it is the most prosperous and up-to-date country in Southeast Asia.
- That Thailand is the headquarters of SEATO (Southeast Asia Treaty Organization).
- That it is a land of fabulously beautiful temples, many Buddhist monks, and exquisite jewels and silks, where the dance has become a high art form.
- The main precepts of Buddhism. (See Life's book on "World's Major Religions)

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Scenes showing:



- Buddhist temple towers inlaid with broken bits of pottery.
- The multiplicity of Buddhist temples that are rarely rebuilt as they deteriorate from the ravages of the climate.
- Crowded klongs of Bangkok, where thousands of people live on houseboats or in houses built on stilts over the water.
- Canal water that provides food (fish), recreation (swimming), transportation, drinking and sanitary facilities for Thais. Buddhist religious ceremonies.
- The grand palace that has a basic European design and a many-tiered Siamese roof.
- The temple of the Emerald Buddha with its solid jade statue of Buddha.
- Buddhist Chedi temple that resembles an inverted bell.
- Small spirit houses which house good spirits to frighten away evil spirits from the main house.
- The modern, sophisticated Erawan Hotel.
- The girl dancer enacts Siamese tales with highly stylized movements.
- Competitive, aggressive sports: kite flying, boxing, bulls fighting bulls and fighting fish contests.
- Saffron-robed monks with begging bowls, who symbolize humility and scorn for material things.
- The elephant - natural symbol of Thailand.
- Elephant teak carving, telling the story of the great Siamese-Burmese War.
- Statues of Buddha that blend the sculpture of the Greeks, bronze casting of the Chinese and religious piety of the Indians.
- Lacquered tables and decorated umbrellas.

2. Evidences of:

   - Siamese history that can be learned by studying the many ruins found all over the country.
   - Education that is given outdoors in a manner similar to Buddha's method of instruction.
   - Importance of giving gifts with a happy, sincere spirit; Thai music.
   - Casual attitude of Thais toward opium growing and its distribution to other countries.
   - Appreciation by the people for the role that water plays in a hot, muggy land.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Check to see if students understand why Thailand is an important country in Southeast Asia, why many streets are waterways, and why so much effort and art has been put into the temple area.

2. Discuss with the class the importance of art to the Thais in sculpture, architecture, craftwork, costume, music and the dance.

KEY WORDS:

Nirvana Hinayana)
ascetic Mahayana) Forms of Buddhism.
Eight-Fold Path zen)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The meaning of Buddhism and Nirvana.
- Ways in which Buddhists strive for Nirvana.
- Buddha's life and how he found enlightenment.
- The noble 'Eight-Fold' Path.
- How Asoka aided the spread of Buddhism.
- Various forms of Buddhism.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further understanding of Buddhism and why it was conceived, ask the class:

1. What were the elements in Hinduism which Buddha disapproved? (caste system, aescetism, sacred animals)

2. Of what is the Wheel of Law symbolic? **(The noble "Eight-Fold" path)**

3. Is the noble "Eight-Fold" path in many ways like the precepts of Christianity or good citizenship?

4. Why was Buddhism able to spread so readily throughout Southeast Asia? Has it standardized these cultures?

5. What are some of the major sects of Buddhism and what are their philosophies?

6. Compare the social effects of Hinduism and Buddhism.

SUGGESTED RELATED ACTIVITIES:

1. To encourage tolerance and appreciation of all faiths, have students realize that basically all men are striving to fulfill the same spiritual needs by making comparison charts of world's major religions as to spiritual leader, ritual, holy places, temples, pilgrimages, prayer, sacred writings and deities. Bring out the idea that there are many similarities such as the trinity in Christianity and Buddhism, sacred books and days, and ideas of afterlife in all religions.

2. Learn meaning of Buddhist symbols such as the lotus, footprint and wheel.

CULTURAL ITEM: "THE BUDDHIST WORLD" (Film)
10 min., Color, Coronet Films.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To give insight into the basic doctrines, ritual, worship and history of Buddhism.

To reveal how this religion shapes the lives of 500 million people in Asia.

SYNOPSIS:

Buddhism means enlightenment and Buddhists believe they can achieve enlightenment by following the Middle Way, a way of life between self-denial and self-indulgence. Believers strive toward the goal of Nirvana, the spiritual condition in which the enlightened soul is free from the bonds of ignorance and all earthly desires.

For centuries Buddhism has been a civilizing influence, and today it is the dominant religion in Southeast Asia, Tibet and Japan.

Siddarta Gautauma, son of a wealthy noble, dissatisfied with the Hindu religion attempted to find a better way of life. Out of his meditations came this wisdom: Life is full of suffering; suffering comes from desire; the cure for suffering is the elimination of desire and the way to eliminate desire is through the noble "Eight-Fold" path which leads to Nirvana. This path consists of eight ethical ideas which guide behavior:

Right knowledge.
Right intention.
Right speech.
Right conduct.
Right means of livelihood.
Right effort.
Right mindfulness.
Right concentration.

The noble "Eight-Fold" path is represented by the eight spokes of a symbolic Wheel of Law devised by King Asoka, who ruled India from 274 to 232 B.C. He turned India into a Buddhist state and sent missionaries to other parts of Asia. As Buddhism spread, it modified in various countries according to the customs and ideas of various peoples.

SUGGESTED PREPARATION OF THE CLASS:

To provide a background for understanding the film:

- Point out Tibet, Burma, Thailand, Laos, Cambodia, China and Japan. Tell students this is the Buddhist world.
- Use illustrations from Life's book of "World's Major Religions" to give a brief background of Buddhism.

3. Have a student report on the life of Buddha, another on Buddhist symbols, another on the Eightfold Path.

4. Discuss how religious beliefs involve certain values. Discuss Buddhist and Hindu concern with after-life as compared with American materialism. Discuss: "Do our religions and other values affect our actions?"

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Have a student reenact the teachings and life of Buddha.

2. Make a mural depicting Buddha's life.

3. Have students write of an imaginary trip to Siam, describing all the colorful sights and sounds.

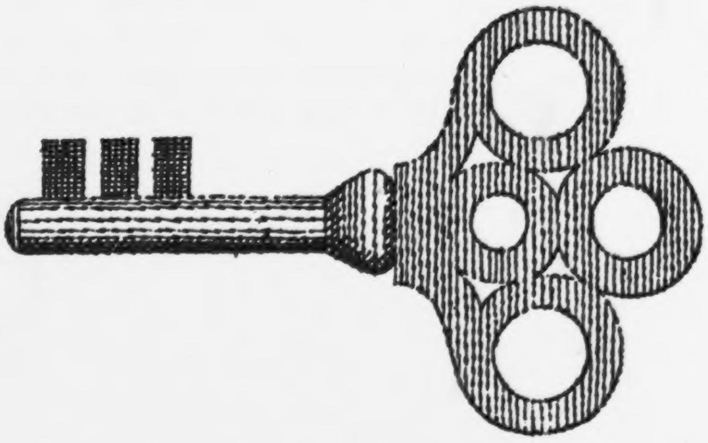
4. Play excerpts from the "King and I" recordings and tell the students the story of "Anna and The King of Siam."

5. Girls may wish to make up a Siamese-type dance to go with "March of the Children" from "The King and I." Have them do research on the highly stylized dance forms first. The Siamese have, probably, developed dance to its highest art form.

RELATED MATERIALS:

Films:

Siam. (Walt Disney Productions)
World Without End.
Angkor-Lost City. (Contemporary Films)
Thailand. (Eastman Kodack - free)



CULTURAL ITEM: "SIAM" (Film)
32 min., Color, Walt Disney Production.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To acquaint students with Thailand's economic, cultural and political aspects.

To demonstrate that ample natural resources have enabled the Thais to develop a rich, varied and engaging society.

SYNOPSIS:

Siam is located at the heart of the "rice bowl of Asia." Endowed with fertile soil, valuable forests and an industrious people, Siam has become a prize, a tempting morsel to the Chinese Reds.

The film is a survey of Siam's resources, both natural and human. The lush rice fields of the delta, the dense teak forests, and the canal-boat city of Bangkok provide the viewer with a dazzling mosaic of contrast, color and energy.

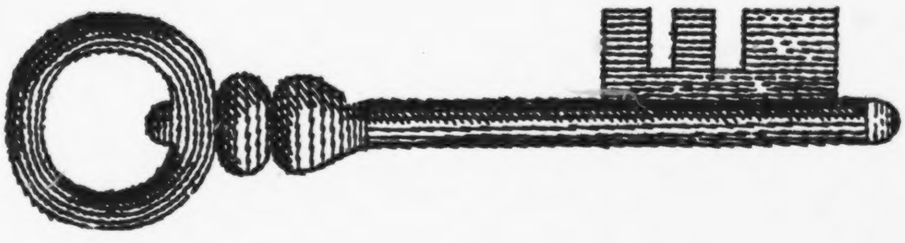
Unlike other areas of southeast Asia, Siam still retains her story book quality. The film reveals the lush beauty of the country, the fabulous temple area, which provides insight into the Buddhist way of life, life on the klongs, and affords memorable glimpses of the exquisite arts of this vibrant and charming culture.

SUGGESTED PREPARATION OF THE CLASS:

1. To provide students with a geographic frame of references, ask students:

- To locate Thailand on the globe.
- On a physical map, assist them to understand Thailand's protected position.
- Remind them of the importance of its resources, fertile soil and plenteous water from monsoon rains.

2. To provide understanding of its political position, remind the students that because of Thailand's natural resources, it has the highest standard of living in Southeast Asia. It is also the home of the Southeast Asia Treaty Organization. Point out that aggressions of the Chinese communists in Southeast Asia have put such names as Thailand, Laos, Vietnam, Malaya, Burma and Cambodia in the headlines.



3. To provide background for understanding the people and religious practices shown, give pupils these questions for library research and reporting to the class:

- What is the ethnic origin of the Thais?
- What is the nature of the Thai religion?
- In what way is Thailand a blend of old and new?

4. To enhance understanding of the narration, place the following terms on the board where they can easily be referred to during the preparatory discussion and reviewed after students see the film: Thais, Bangkok, sometimes called "the Venice of the Orient;" the Chao Phraya (or Menam) river; klong or canal; monsoon; teakwood; saffron robe; wat or temple; chedding; and carabao.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Indications of why the monsoon rains are vital.
- How rice is cultivated, and the work beast - the water buffalo.
- Evidence of the economic importance of the elephant in Siam's forest.
- Proof of the relatively high standard of living compared with that of the rest of Southeast Asia.
- Activities on the klong.
- The coronation of the new king and the royal barges.
- The lavish use of gold leaf in the temple area.
- The sculptured demons that guard entrances of the temples.
- The crockery mosaics.
- The unusual type of boxing.
- The stylized movements of the temple dancers and their beautiful costumes.
- Sounds of the temple music; the busy klongs; the cat fight.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To check on understandings from the film, ask these or similar questions:

   - Why is Thailand known as the "rice bowl" and also "the Venice of the Orient?"
   - How does Buddhism permeate the culture of Thailand?
   - How does Buddhism stimulate the arts here?
   - How do climate and geography affect the way of Life?
   - From what you have seen in this picture, what kind of people are the Thais?
   - Could we understand their way of life without knowing something of Buddhism?

2. Discuss the question: "Why is the water buffalo suited to work in the rice fields?" Relate the discussion to the general question of mechanization of agriculture in Southeast Asia.

3. Have a class discussion, perhaps using a round-table or panel procedure, on the question: "Why is Southeast Asia important to the United States?"

SUGGESTED RELATED ACTIVITIES:

1. Briefly tell students the story from Margaret Landon's novel, "Anna and the King of Siam," before playing excerpts from the long-playing record of the Rodgers and Hammerstein musical comedy, "The King and I." Have a student look up the true story of Anna and tell the class how it differs from the story in the novel and in the musical comedy.

2. Since the central spirit of the Thais is religious, utilize the knowledge and interest of your students by having them pursue the following tasks, making:

   - A model of Buddha, and a report of his life, would do much to explain why the Thais try to emulate this man's life.
   - A model of a Thai Buddhist temple, with research, would emphasize the sincere efforts of the Thais to honor their religion. A good source book would be Life's, "The World's Great Religions."

SUGGESTED RELATED CREATIVE ACTIVITIES:

To further appreciations of Thai culture:

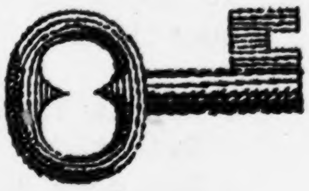
1. Interested students may do research on Thai dancing and then create an original dance in Siamese fashion, using "March of the Children" from "The King and I."

2. This film, so rich in color, movement, imagery and sound, is excellent stimulation for creative painting or writing.

RELATED MATERIALS:

Films:

Angkor - The Lost City. (Contemporary Films)
One Road. (Ford Motor Company) (CUE)



Books:

Seven Years in Tibet. (Dutton, 1954)
Rice Roots: An American in Asia. (Simon and Schuster, 1958)
Deliver Us From Evil, Thomas Dooley. (Farrar Straus, 1956)

CULTURAL ITEM: "THE BUDDHIST WORLD" (Film)
10 min., Color, Coronet Films.

CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To give insight into the basic doctrines, ritual, worship and history of Buddhism.

To reveal how this religion shapes the lives of 500 million people in Asia.

SYNOPSIS:

Buddhism means enlightenment and Buddhists believe they can achieve enlightenment by following the Middle Way, a way of life between self-denial and self-indulgence. Believers strive toward the goal of Nirvana, the spiritual condition in which the enlightened soul is free from the bonds of ignorance and all earthly desires.

For centuries Buddhism has been a civilizing influence, and today it is the dominant religion in Southeast Asia, Tibet and Japan.

Siddarta Gautauma, son of a wealthy noble, dissatisfied with the Hindu religion attempted to find a better way of life. Out of his meditations came this wisdom: Life is full of suffering; suffering comes from desire; the cure for suffering is the elimination of desire and the way to eliminate desire is through the noble "Eight-Fold" path which leads to Nirvana. This path consists of eight ethical ideas which guide behavior:

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The noble "Eight-Fold" path is represented by the eight spokes of a symbolic Wheel of Law devised by King Asoka, who ruled India from 274 to 232 B.C. He turned India into a Buddhist state and sent missionaries to other parts of Asia. As Buddhism spread, it modified in various countries according to the customs and ideas of various peoples.

SUGGESTED PREPARATION OF THE CLASS:

To provide a background for understanding the film:

- Point out Tibet, Burma, Thailand, Laos, Cambodia, China and Japan. Tell students this is the Buddhist world.
- Use illustrations from Life's book of "World's Major Religions" to give a brief background of Buddhism.

KEY WORDS:

Nirvana Hinayana)
ascetic Mahayana) Forms of Buddhism.
Eight-Fold Path zen)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The meaning of Buddhism and Nirvana.
- Ways in which Buddhists strive for Nirvana.
- Buddha's life and how he found enlightenment.
- The noble 'Eight-Fold' Path.
- How Asoka aided the spread of Buddhism.
- Various forms of Buddhism.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further understanding of Buddhism and why it was conceived, ask the class:

1. What were the elements in Hinduism which Buddha disapproved? (caste system, aescetism, sacred animals)

2. Of what is the Wheel of Law symbolic? (The noble "Eight-Fold" path)

3. Is the noble "Eight-Fold" path in many ways like the precepts of Christianity or good citizenship?

4. Why was Buddhism able to spread so readily throughout Southeast Asia? Has it standardized these cultures?

5. What are some of the major sects of Buddhism and what are their philosophies?

6. Compare the social effects of Hinduism and Buddhism.

SUGGESTED RELATED ACTIVITIES:

1. To encourage tolerance and appreciation of all faiths, have students realize that basically all men are striving to fulfill the same spiritual needs by making comparison charts of world's major religions as to spiritual leader, ritual, holy places, temples, pilgrimages, prayer, sacred writings and deities. Bring out the idea that there are many similarities such as the trinity in Christianity and Buddhism, sacred books and days, and ideas of afterlife in all religions.

2. Learn meaning of Buddhist symbols such as the lotus, footprint and wheel.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Students may wish to study Buddhist art through learning the significance of the boss, long ear lobes, three neck folds and varying hand positions of statues of Buddha. Contrast the serenity of Buddhist art with art of other religions.

RELATED MATERIALS:

Films:

Hindu World. (Coronet)
Islam. (Churchill)
World's Major Religions. (CUE)

Books:

Life's book of "World's Major Religions."
Anna and The King of Siam, Margaret Landon. (John Day, 1944)
Seven Years in Tibet. (Dutton, 1954)

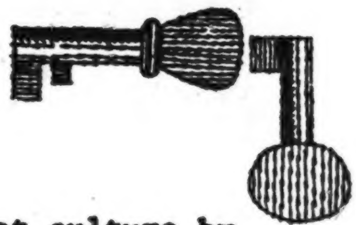
Television:

The New York State Education Department television series, "Indian Fables and Legends."

The "Lotus and the Begging Bowl" from "Cultures and Continents," CUE New York State Education Department television series or kinescope.

CULTURAL ITEM: "INDONESIA: BETWEEN TWO WORLDS" (TV and Film)
(No. 5, "Cultures and Continents")

CURRICULUM AREA: Topic 7, "South and Southeast Asia"
Section B, "People and Culture"



PURPOSES:

To provide insight into Indonesia's complex melting pot culture by learning about its religions and their imprint on the Indonesian personality.

To examine modern Indonesian thinking, as influenced by Sukarno's Five Principles and to learn how these principles led to revolution.

To provide insight into how Indonesians live between two worlds - the old and the new.

SYNOPSIS:

The Indonesians are a poised people devoted to harmony in their life and art. They have absorbed successive waves of foreign influence, and each wave has added something distinctive to their personality. These many foreign elements have been blended into a national style.

Centuries ago, most of Indonesia was Buddhist. Then Hinduism became the major religion though some native beliefs remained. Later most of the country became Muslim, and finally it was opened to Western influence.

Today, the Independent Republic of Indonesia includes Java, Sumatra, Bali, Borneo, the Spice Islands and thousands of smaller islands. It is a melting pot of contemporary cultures and past civilizations. Its greatest monument, the temple of Borobudur, was built in the 9th Century to honor Buddha. Its sculptures reveal his life story, a unified statement in stone about human desire to rise above life on earth.

Prambanan is a great temple dedicated to the Hindu God Shiva, although Hinduism took on Indonesian flavor here and involves worship of a God-King (based, in turn, on ancestor worship). The Hindu hero, Rama, is still alive in classical dances of Java. In Bali, this combination of Hinduism and Buddhism still persists.

The trades routes brought the Muslim religion to Indonesia, but it too acquired Indonesian overtones and is interlaced with Hindu and Buddhist practices. The modernization of Indonesian personality, begun with conversion to the Muslim faith, was completed by the impact of Western civilization.

The Dutch brought materialistic ideas and values rather than spiritual, esthetic ones. These ideas were then crystalized by Sukarno into the famous Five Principles (Pantjasilia), which involved ideas of nationalism, self rule, Christianity, social justice and internationalism. The principles were noble, but the consequence in 1945 was revolution which freed them from the Dutch but has not yet achieved their dream of freedom and peace. At present, Indonesians still find themselves between two worlds - the world of modern power and wonders and the world of traditional manners and beliefs.

SUGGESTED PREPARATION OF THE CLASS:

To understand Southeast Asia and its people, one must understand the basic precepts of Hinduism, Buddhism and Islam.

1. Familarize yourself with the life of Buddha, the Ramayana, and the Five Pillars of Islam. (Suggested reference - Life Book of World's Great Religions.)

2. Prepare a bulletin board of materials and pictures about the three religions, and news pictures of happenings in Indonesia.

3. Acquaint students with geographical information about Indonesia.

4. Acquaint them with the precepts of Hinduism, Buddhism and Islam. (Illustrate with pictures from Life's World's Great Religions.)

5. Tell them briefly of the life of Buddha and story of the Ramayana.

6. Discuss meanings of these key words:

Buddha
Buddhism
Nirvana
archeologist
Ramadan
Hinduism
dynasty
Muslim (Moslem)
bier
archipelago
melting pot
Islam
enlightenment
cremation
sovereignty
Ramayana
Borobudur
Prambanan
Mecca
Pantjasilia

PUPILS SHOULD LOOK AND LISTEN FOR:

- The diversity of cultural traditions.
- The story of Buddha's life in sculptures of Borobudur.
- How the temple symbolizes man's salvation.
- The story of the Ramayana, told in stone on Prambanan, and in Javanese dances.
- The persistence of Hindu customs in Bali.
- The five pillars of the Muslim faith.
- The influences the Dutch brought to Indonesia.
- The Five Principles and the way they brought about revolution.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To extend understanding of Southeast Asians, discuss with the class:

1. Why is it that the Indonesians, so devoted to harmony, are so agitated and unpredictable today?
2. What was the influence of the five principles?
3. What are rational, materialistic values compared with spiritual, esthetic values?
4. What is a melting pot culture?
5. What symbolism is expressed in the temple of Borobudur ?
6. What is the Ramanyana meant to express? (Compare with Odyssey.)
7. How did the Dutch help change Indonesian values? What was their main instrument for changing these values. (The school.)

SUGGESTED RELATED ACTIVITIES:

1. Show the Project CUE film, "Three Brothers," for more information on arts and way of life in Indonesia.
2. Have students read and report on Buddha, Mohammed and the Ramayana.
3. Read stories from Hindu mythology.
4. Show pictures of Hindu, Buddhist and Moslem temples.
5. Learn about the symbols used in these religions.
6. Have students report on current happenings in Indonesia.

RELATED MATERIALS:

Films and filmstrips:

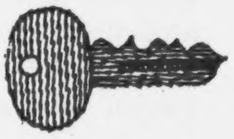
Project CUE film "Three Brothers,"
Major Religions. (Encyclopedia Britannica Films))
Life Filmstrips - Islam, Buddhism.) If possible use
Life Book - World's Great Religions.) these to prepare students for viewing.

Booklet:

Indian Sculpture Through the Ages. (CUE Social Studies Kit)

CULTURAL ITEM: "CITY OF THE GOD KINGS" (TV and Film)
with Boyd Compton, noted authority on Southeast Asia.
(No. 6, "Cultures and Continents")

CURRICULUM AREA: Topic 7, "South and Southeast Asia"
Section B, "People and Culture"



PURPOSES:

To provide insight into today's culture of Cambodia by showing how deeply ideas and values of ancient Angkor affect the way Southeast Asians think and behave today.

To provide acquaintance with the great art of the temples of Angkor, ranked among the most outstanding of all time.

To give insight into geography's effect on development of a culture.

To give students experiences ordinarily unobtainable in classrooms.

SYNOPSIS:

In this area of jungles and monsoons, nature's power is so manifest that man devised gods and built great temples to house them, to screen himself from the forces that terrified him.

Angkor, situated on the Mekong River, was the metropolis of the ancient kingdom of Cambodia. Here civilization flowered from the 9th to the 14th century. Then it suddenly decayed, and the great city was strangled by the luxuriant jungle. Only temples honoring the god kings remained. Although the city was forgotten, the legacy of Angkor comes down to the Cambodians as a persisting stream of values governing the thoughts and actions of Southeast Asians.

Cambodian civilization dates from the time when men learned to control flood waters of the rivers and of monsoon rains. Reservoirs and canals controlled water for irrigation of rice fields and the control of water became a holy act. Huge stone temples, built to house their gods, are surrounded by moats representing the oceans. Galleries outside the walls represent the circular continents surrounding the center of the cosmos. The temple rises steeply in a series of terraces. This is Mt. Meru, the home of the gods and heavenly dancers.

The temples were not meant for congregations of worshippers. Temple ritual consisted of a ceremonial procession from the world up to the celestial summit. This ritual was a magic act bringing men into living consonance with the patterns of heaven, since every temple stone and carving has an exact symbolic correspondence with the structure of the cosmos.

By using art to bring earth into harmony with the celestial universe, the Cambodians sought to insure good fortune, prosperity, victory in battle, and long life for their country. Never before or since has art been used so simply and directly to exert magical control over man and nature. The temple and rituals were devoted to the King of Angkor (considered a reincarnation of a god), whom they believed to have the divine attribute of creativity to bring forth and sustain the life of the land and people. He had access to magic to control, protect and enrich his people.

Each major ruler of Angkor (Hindu or Buddhist) built a temple to celebrate his divinity. The lives of the king and court were magnificent, but the great mass of the people knew only the cost of building the temples and maintaining this elite to serve in them. The drain on the resources of the kingdom was great; and soon a form of Buddhism which preached poverty and renunciation spread through Southeast Asia. Without the great religious stimulus of the past, the artistic genius of the people vanished. After a series of wars, the city was abandoned and lost to the jungle. Only the temples remain. Archeologists are now restoring them. In expressive power and magnitude of conception they are the equal of the Parthenon or Chartres Cathedral.

The legacy of Angkor remains today in the values and way of life of modern Cambodia. Little has changed. Cambodians are oriented toward tradition and do not question it. Ancient ceremonies are still enacted and people still feel that the king has divine power. Social relationships and rules of etiquette are intricate, formal and rigid, and the carrying out of this proscribed social code is highly valued. Ancient Angkor's temples are a national symbol not only on Cambodia's flag, but in the ways and manners of its people.

SUGGESTED PREPARATION OF THE CLASS:

To orient students for the program:

. Acquaint pupils with geographical information on Cambodia's location on map and globe. Stress the power of the monsoon and the jungle.
. Use World Book or other reference books to familiarize them with Angkor and the Khmer (Khymer) kings.
. Refresh their memories concerning Hindu deities and Buddhism.
. Ask them for examples proving that great religious fervor often brings forth great art. (Medieval cathedrals and painting, other church art, pyramids, sculpture, etc.)
. Ask for examples proving that art has often been used as magic to gain power over nature. (Cave paintings at Lascaux, Indian symbols, hexes, masks, fetishes, etc.)
. Explain that ancient Cambodians tried to use art as magic in temples and rituals to screen themselves from the power of nature.
. Explain the temple's symbolism and purpose of rituals. (See synopsis.)

KEY WORDS:

manifest
ambrosia
divine attribute
prostrate
universe
opulence
status
cosmos
ritual
sanctuary
oriented
Pra Vihara (ancient temple)
fertility
incarnation
compassionate
renunciation
consonance
symbolic
tradition
metropolis
celestial
temporal power
archeologist
Jayavarman VII (mightiest ruler)
values
monsoon
etiquette
litters
Shiva
Vishnu
elite

PUPILS SHOULD LOOK AND LISTEN FOR:

- Nature's power in Southeast Asia to destroy or to give abundant crops.
- The size and make-up of Angkor.
- The plan of the temple and its symbolism and purpose.
- The powers and duties of the God king; his reincarnations.
- The splendor and cost of the court and temples.
- How art died out after Buddhism became established.
- The work of the archeologist.
- How the legacy of Angkor is reflected in the life of today's Southeast Asians.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further understandings of concepts presented in the program,discuss:

1. How can understanding Angkor help us understand today's Cambodians?

2. How did geography affect the culture of Angkor?

3. How was art used to attempt to control nature?

4. Why do you think the Cambodian is so much closer to ancient Angkor than we are to medieval times?

5. Why do you think Buddhism gained influences in Angkor?

6. When religious fervor subsided, what happened to artistic impulse? Why?

7. What was the symbolism and purpose of the temple carvings and rituals?

8. Is construction of such ornate monuments possible today? Why not?

9. Why do you think the civilization of Cambodia has changed little since ancient times?

SUGGESTED RELATED ACTIVITIES:

To further understandings and pursue awakened interests:

1. Use National Geographic Magazine for more articles and pictures on Angkor and Cambodia. (Utilize opaque projector.)

2. Show the Project CUE film, "Angkor - Lost City."

3. Suggest that interested students read further on the Khmer kings, or on the work of archeologists.

4. Have some students report on Vishnu and his reincarnations from Hindu mythology.

5. Suggest that interested students draw for bulletin board exhibit some of the symbols used by major religions. (See Life's Book, "World's Major Religions.")

6. Have students report on current happenings in Cambodia.

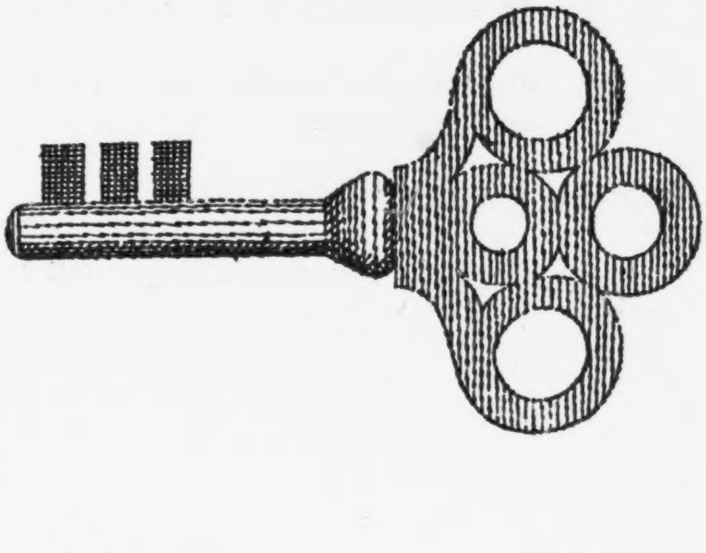
RELATED MATERIALS:

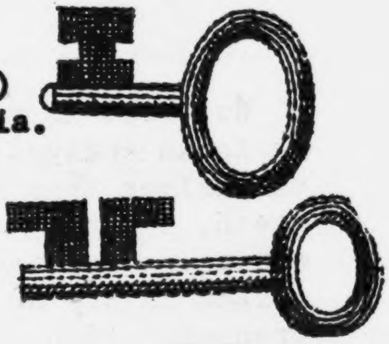
Films:

Angkor - Lost City. (Contemporary Film) (CUE)
Major Religions. (Encyclopedia Britannica Films)
Hindu World. (Coronet Films)
Buddhist World. (Coronet Films)

Books:

Myths and Legends of All Nations. (Life's "Book of World's Major Religions) (Paperback available in Project CUE English Kit)
The Story of Indonesia. (Louis Fischer)
The Ramayana and the Mahabharata. (Condensed into English verse by Romesh C. Dutt)
The Ramayana. (As told by Aubrey Menen)
The Great Indian Epics: The Stories of the Ramayana and the Mahabharata. (G. Bell and Sons)
Rama The Hero of India. (E.P. Dutton & Co.)
The First Book of Archeology, Nora Benjamin Kubie. (Franklin Watts, New York. 1959.)





CULTURAL ITEM: "THE LOTUS AND THE BEGGING BOWL" (TV & Film)
with Boyd Compton, authority on Southeast Asia.
No. 7, "Cultures and Continents"

CURRICULUM ITEM: Topic 7, "South and Southeast Asia"
Section B, "People and Culture"

PURPOSES:

To provide insight into Buddhist religion and culture, to help students understand better the people who follow this way of life in Southeast Asia.

To open vistas to the student into the world of Buddhist art, which explains religious knowledge and moral values.

SYNOPSIS:

Buddhism began in India. As its culture spread to the East, two schools of Buddhism arose. The southern school Theravada, which thrives in Southeast Asia, Burma, Thailand, Cambodia and Laos, is not a harsh discipline. It has no dominating all-powerful God. Its Buddha was simply a mortal who died. There is no heaven or hell. Buddhism strives for truth but is tolerant and practical. It seeks a middle way between self-indulgence and self-denial. These are the main qualities of life among people in Southeast Asia.

In every village there is an ornate Buddhist temple - in Bangkok, nearly 400. The Buddhist temple ritual is extremely simple. The worshipper may light candles, burn incense, offer flowers, or tell his beads reciting an unvarying formula which focuses his attention on the teachings of Buddha.

The man who came to be called Buddha was born Prince Siddartha in northern India 2500 years ago. He led a sheltered life of opulence and splendor. When he finally encountered human suffering and death, he turned from the sensual life of the palace, renounced his wealth and became a monk. He subjected himself to strict discipline and fasting but found this led only to physical exhaustion. Finally he achieved understanding through meditation.

His enlightenment (Nirvana) revealed the Four Noble Truths which are:

1. Suffering in life is inevitable.

2. The cause of suffering is desire, craving and possessiveness.

3. By eliminating desire, men can achieve Nirvana.

4. The noble eightfold path to Nirvana involves right knowledge, speech, conduct, ideas, effort, mindfulness, concentration and contemplation. By following the noble eightfold path, Nirvana can be achieved. The state of Nirvana indicates a soul free from ignorance and all worldly desires.

Buddhism is not primarily a religion of miracles and supernatural beings. It is an analysis of suffering, and a practical method to help men release themselves from suffering. The wheel of life is inexorable: birth, life, death, rebirth, another life, death, and so on. But by living a life of merit, performing ritual acts, a man stands a chance of becoming a nobler person in his next existence. (Buddhism retained the Hindu belief in transmigration of souls or re-incarnation.)

Nearly every Buddhist enters the monastery, either for a short period of religious instruction or to remain as a monk. On entering, he leaves behind all possessions. He follows a round of prescribed activities and prayer, study and meditation. He must beg for his food. Both his begging and the giving of food to him are hallowed acts. He is taught that the path to salvation consists of the attempt to understand suffering and, eventually, to attain freedom through discipline and study.

The thousands of images of Buddha showing him in various attitudes reflect the suffering of life and the path to enlightenment.

The ordinary man who does not become a monk does not sin, butsimply works toward salvation at a slower pace. Southeast Asian Buddhism is not completely ascetic. The liveliness of people of Southeast Asia is reflected in Buddhist customs and rituals.

Great vitality and popular appeal animates much of the traditional Buddhist art and literature. The Jataka Tales recount the former lives of Buddha. These stories are the moral poetry of popular Buddhism, containing lessons to be applied to living. During the past, most painting in Thailand was devoted to illustrating them. These stories and Buddhist art have played a great part in molding personal values. But today life is changing. New education and technology, commerce, trade and traffic are causing the old symbols of lotus and Buddha to fade from the center of the stage. Yet the practice of Buddhist meditation continues strong. While fundamentals of Buddhist principles may modernize and continue, it is doubtful that the great cultural unity of Buddhist religion, life and art can survive in contemporary civilization.

SUGGESTED PREPARATION OF THE CLASS:

To prepare students for the program:

1. Use the globe to acquaint them with the location of Burma, Thailand, Cambodia and Laos.

2. Use Life's Book on "World's Great Religions" to locate the Buddhist World; show pictures of Buddhist monks and their practices; locate temple area in Bangkok and show temples and statues, and show symbols of the Buddhist religion.

3. Tell Buddha's life story briefly.
4. Explain the significance of the symbols: The Wheel of Life; the lotus.
5. Explain that Buddhism was an attempted reform of the excesses of the Hindu faith, but that many aspects of Hinduism, such as the belief in reincarnation, have been retained in Buddhism.

KEY WORDS:

Theravada (southern school)
aspiration
equanimity
opulence
sanctuary
homage
ascetic
sensual indulgence
material possessions
meditation
enlightenment
(Nirvana)
inexorable
doctrine

PUPILS SHOULD LOOK AND LISTEN FOR:

- How Buddhists achieve salvation.
- How Buddha achieved enlightenment.
- The Four Noble Truths and the Eightfold path.
- The meaning of the Wheel of Life.
- The importance of monkhood in religious education in Southeast Asia.
- The importance of the Jataka Tales in forming moral values.
- How art is used as part of religion: to honor, to teach, to symbolize values, and to remind.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To help students understand that the arts call to mind and explain religious values to the Southeast Asians, discuss:

- The cultural unity of religion, art and life - what part in it does literature play? Sculpture? Painting?
- How does understanding Buddhism help us understand the life and thinking and actions of Southeast Asians?
- Do a man's religious values affect his thought and actions? (Why do some people say religions have caused many wars?)
- How do Buddhists in Southeast Asia today protest against bad government? What is passive resistance? How is this an out-growth of the Hindu idea of respect for all life?
- Why do you think Zen Buddhism as practiced in Japan in so different from Theravada Buddhism? (Bring out that different peoples bring their older values and practices to a religion as well as accepting its new values.)
- Compare the Jataka Tales to the Hindu Ramayana, Bible stories, Aesop's Fables. What is their common purpose?
- Discuss how Buddhism "reformed" Hinduism. (Simplified it, did away with excesses of the ritual, eliminated the cruel caste system.) Relate this to differences of philosophy in the Old and New Testaments.

- Discuss art's role in the Christian religion in medieval times, the Renaissance, the modern world. Compare this to its role in the Buddhist world of the past and today.*
- Bring out that a great work of art in any medium captures life's essence, its joys, its problems and its trials. It is a statement by a great mind that helps us see, understand and live life. This is why humanists feel contemplation of great art inculcates moral and spiritual values.*

RELATED ACTIVITIES:

To further appreciations and understandings of concepts developed in the program, students may:

- Visit a museum to see Buddhist art.
- Find out what aspects of Buddha's life are represented by various stylized attitudes in his statues. Note positions of the hands. Note length of the ear lobe, three neck creases, the boss on the forehead. Learn their significance.
- Read and discuss some of the Jataka Tales.
- Read and report on Buddhism and its philosophy.
- Read about Zen Buddhism.
- Find similar patterns in comparative religions, the trinity, life after death, etc.
- Study the meaning of important religious symbols.

RELATED MATERIALS:

Films:

World's Major Religions. (Project CUE)
The Buddhist World. (Coronet Films)

Filmstrip:

Life's Buddhism.

Books:

Life Book of World's Great Religions.
The Jatakas - Tales of India. (Ellen C. Babbit, Appleton - Century Crafts)
More Jataka Tales. (Ellen C. Babbit)
Japan. (Bantam Paperback Picture Book in Project CUE English Kit: for practices used in Zen Buddhism.)

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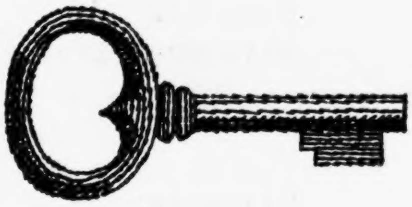
* Invite the art teacher to assist with this discussion if necessary.

CULTURAL ITEM: "ANGKOR-THE LOST CITY" (Film)
13 min., B & W, Contemporary Films.



CURRICULUM AREA: Topic 7, "South and Southeast Asia "
Section B, "People and Culture"

PURPOSES:

To interest viewers in the exciting world of archeology and reveal its connection with history.

To acquaint students with the values expressed in the art and architecture of the Khmers of Angkor.

SYNOPSIS:

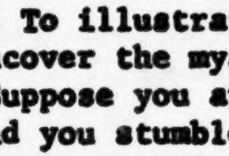
Archeology closes many gaps in our historical knowledge by finding "buried cities." Uncovering a lost society is more than discovering its accumulated treasure. We also discover values, beliefs, fears, joys, traditions, and those items that color a society and give it dimension. The film reveals this dimension through the architecture and sculpture of Angkor, city of the God-Kings,(Khmers,) whose rich and powerful kingdom rose and flourished in Southeast Asia hundreds of years ago, then mysteriously died and was swallowed by the jungle.

SUGGESTED PREPARATION OF THE CLASS:

1. To illustrate that archeology uses scientific means of detection to uncover the mystery and drama of the past, give students this problem: "Suppose you are leading an archeological expedition to Southeast Asia and you stumble upon some vine-covered ruins, nearly swallowed by the jungle growth. Assume that your search party includes many kinds of experts: archeologists, philologists, anthropologists, historians, and chemists. How would you organize your experts so their services would be fully utilized? More simply, what job assignments would you distribute to your staff? Why?"

After students have looked up functions of the types of experts named, and have done some suggested reading about archeological work, let them answer. Record results on the board. The record might read like this:

Expert	Assignment
Archeologist	-Excavate the ruin, restore structures and artifacts, collate raw data.
Philologist	-Determine, through language remains, the family to which the language belongs, the legends, folklore, history and values of the people who spoke it.



Cultural Anthropologist	- Try to determine the "life style" of the people - their power structure, institutions, values, status seeking, and sociological needs.
Historian	- Try to place rediscovered culture in a chronological setting, seek information from books, stones and artifacts about the people and the events or forces that shaped their society.
Chemist	-Testing artifacts for their age (perhaps using the radio-carbon dating method), analyze material items for chemical content.

2. To encourage thought about how new knowledge of a site like Angkor is obtained by an archeological team, ask students to suppose that several thousand years have elapsed, their local community has been abandoned, and their school, with its furniture and equipment, is part of a ruined city or village being studied by archeologists.

Ask these questions:

- What part of the building and equipment would be in existence? What would have decayed or corroded?
- What would the archeologist's team do with the remains?
- What would they conclude about the way of life when the building was part of an active community?
  (Variants of this activity are to have pupils envision the excavating, after thousand of years, of the site of their own homes, of a shopping center, or of a used car lot.)

PUPILS SHOULD LOOK AND LISTEN FOR:

1. Scenes showing:
   - The jungle, older than civilization, waiting to reconquer and destroy what man builds.
   - Workmen hacking through the jungle, encountering the lost city of Angkor in Cambodia.
   - Great feats of engineering in building the city.

2. Evidences of:
   - People called Khmers who built a huge city at Angkor.
   - An empire of warlike people whose domain included the entire Southeast peninsula and touched the borders of India.
   - Deeds of heroism, scenes of pageantry and royal court life, the story of the common folk - all told in relief on the stone walls.
   - Similarity of stone structures to Mayan and Egyptian statues.

3. Ancient Cambodian temple dance music.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

Some historians believe civilizations, like people, have "life cycles." To capitalize on thoughts and problems raised by the film, dicuss with the class:

1. What meaning for our own times can be drawn from the demise of this civilization?

2. Name some other places where archeologists have found ruined cities. Have special oral reports given on one or more in which students tell what was found and how the remains compare with those at Angkor. Chichen-Itza, Aztec ruins, Macchu Picchu, ancient Rome and Greece, or others, may be chosen for this activity.

SUGGESTED RELATED ACTIVITIES:

1. Since architecture reflects the people's needs and concerns, it would be profitable if a student could make a model or painting of one of the buildings of Angkor, concentrating on the style and the motifs carved in stone. The model could serve as a basis for discussing the values and needs of the Khmers.

2. Report on recent discoveries by archeologist Nelsan Gleuck. *

RELATED MATERIALS:

Books:

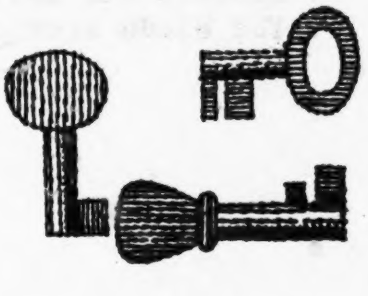
Lost Cities and Vanished Civilization , Robert Silverberg. (Bantam) (CUE)
Gods, Graves and Scholars, C.W. Ceram. (Knopf)
The Living Past, Ivan Lessner. (Putnam)

Film:

One Road. (Ford Motor Company) (CUE)

Periodical:

*(The Shards of History, p. 50, Time Magazine. December 13, 1963.)



CULTURAL ITEM: "THREE BROTHERS" (Film)
(A story of present day life in Indonesia)
35 min., Color, Caltex Company.

CURRICULUM AREA: Topic 7, "South and Southeast Asia"
Section B, "People and Culture"

PURPOSES:

To understand the impact of modern life on rural, slow-to-change Sumatra.

To provide awareness of the richness of the people's artistic and cultural accomplishments and customs.

SYNOPSIS:

We in America have experienced during the last century the phenomena of "boom towns." Oil, gold, silver, copper or other valuable natural resources-once discovered - brought a rush of prospectors, gamblers, surveyors and settlers. Overnight, a city was thrown together. Culture was imported. But the culture imported was different in degree rather than kind.

This is not the case in Sumatra. With the discovery of oil, 20th century western culture has invaded a land that formerly was several hundred years or more behind the times.

This film describes the "tug of war" between the forces of contemporary society and the traditional, age-old world of rural Sumatra, and contrasts in glowing color the arts, crafts and customs of ancient Sumatra still existing side by side with new inroads of modern civilization.

SUGGESTED PREPARATION OF THE CLASS:

Since this film shows the life and arts of Sumatra in a charming and colorful way, little introduction is needed. To orient students to the location, the teacher may have a pupil point out Indonesia on the globe and may explain to the class that early explorers called these islands the Spice Islands or the Indies. Later, they were controlled by the Dutch and called the Dutch East Indies. Today, however, they are an independent republic called Indonesia. One of the largest islands of this group is Sumatra, the setting of the film.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Ways in which the discovery of oil is changing life in Sumatra.
- The stylized art of self-defense taught at the school.
- The traditional dance with its colorful costumes.
- The puppet plays.
- Dancers who imitate the puppets.
- The Hindu architecture of the old temple.

- Such modern aspects of civilization, brought to the jungle by the oil company, as roads, modern houses, schools, hospitals and recreation facilities.
- Contrasts between modern housing and native architecture.
- Changes coming about in the people's work habits, including modern agricultural methods.
- The beautiful wedding ceremony with its colorful costumes, and the feast afterward.
- The symbolic and graceful movements of the candle dance.
- The musical instruments (gamelan - a kind of xylophone and drums.)
- Native singing and music.
- The origin of many of the puppet characters.
- Why the temple was built in the form of several stupas. (To represent the various stages of Buddha's search for enlightenment.)

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To sensitize students to the notion of "culture-impact" depicted in this film, discuss the following questions:

   - In what ways are traditional forms still retained by the Sumatrans?
   - How are work habits changing?
   - What roles have dancing, puppet plays and stylized self-defense in the lives of the people?
   - Where else in the world is the 20th century impinging on an ancient culture?
   - What evidences are there of the moving from old to new in Sumatra? What reasons are there for the changes?

2. To further illustrate that Sumatran boys are rather like boys anywhere, discuss the reaction of the Sumatran brothers and students' own reactions to:

   - Receiving a letter from the brother who is away from home.
   - The family picnic, bicycle and boat trips.
   - The announcement of the engagement.
   - The wedding ceremony.

3. After this discussion, one or more students might summarize whether there are more points of similarity than of difference between the Sumatran brothers and American boys.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To encourage appreciation of the importance of arts in the life of the Sumatran, encourage your more talented students to put on one of the following shows:

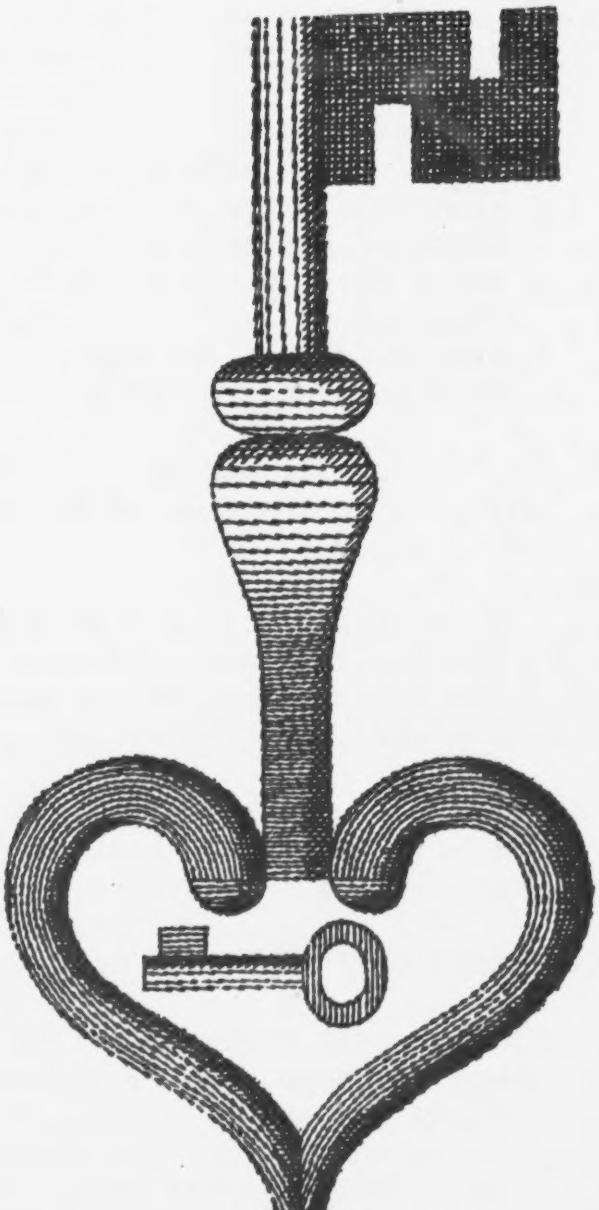
- An oriental puppet show.

- . A band playing some of the instruments shown in the film.
- . An interpretation of the candle dance.
- . An imitation of the dancers simulating puppets.

RELATED MATERIALS:

Films:

Angkor - The Lost City. (Contemporary Films) (CUE)
Siam. (Walt Disney Production) (CUE)
Letter From Indonesia (Churchill, Wexler)



CULTURAL ITEM: "PORTRAIT OF THE ARTIST AS A FILIPINO" (TV and Film)
with Boyd Compton, authority on Southeast Asia.
(No. 8, "Cultures and Continents")

CURRICULUM AREA: Topic 8, "Australia, New Zealand and Oceania "
Section B, "People and Culture"

PURPOSES:

To give insight into past and present culture of the Philippine Islands through poetry and prose of outstanding Filipino authors.

To help students realize that because of his adaptability to the ways of Spain and the United States the Filipino's culture is far more western than that of other Southeast Asians.

SYNOPSIS:

Some of the old ways of life survive, but everywhere in the towns and cities of the Philippines are evidences of western ways. Little of the old Manila remains. Today it is full of movie houses, night clubs, drug stores, restaurants, businesses and heavy traffic.

For over four hundred years, these islands have been occupied by foreigners, first Spain, then the United States; each brought to the Filipinos its own forms of religion, government and art, and its own ways of life.

In 1521, the Spanish came to convert the Filipinos to Christianity. They replaced the old Filipino culture so successfully that only remnants of it remain in isolated areas.

In the Philippines of the 19th century, artists went abroad to learn their craft. They wrote and composed as Europeans did. However, one of them, Jose Rizal, wrote of his feelings as a Filipino seeing his country as a Spanish colony. He criticized the power of Spanish priests and governors, and openly voiced the feelings of many Filipinos who wished to be free of Spain. Because of his writings, he was executed by a Spanish firing squad in 1896. Today he is the national hero of the Philippines.

The Filipino revolt against the Spanish led to the Spanish-American war, which resulted in the islands becoming the property of the United States.

Western dress and ways were adopted and English became the language of society and literature. The United States promised the Filipinos independence when they had learned to govern themselves and, in 1946, kept its promise. But though the American government left, the American cultural invasion intensified. Manila seems like New York, with its American clothes, movies, magazines, fads and foods.

One Filipino, speaking of the Spanish colonial period and the American one, said, "Four hundred years in a convent, fifty years in Hollywood."

Because of their adaptability and good nature, the Filipinos have easily assumed a western way of life far different from the rest of Southeast Asia. They are charming, gay and friendly, but many people think they are not yet mature enough as a people to accept the full responsibility of governing themselves. Perhaps their westernized way of life may point the way for other cultures of Southeast Asia.

KEY WORDS:

jeepnies (gaily painted and decorated taxis made from Jeeps left over from World War II)
Jose Rizal (author)
Noli Me Tangere (his novel)
Nick Joaquin (author)
Jose Garcia (author)
Jose Garcia Villa (poet)

SUGGESTED PREPARATION OF THE CLASS:

To arouse interest and prepare for meaningful viewing:

1. Display pictures of Philippine native dress, homes or craft articles.

2. Locate Philippine Islands on globe and map.

3. Explain to students that although geographically the Philippines are part of Southeast Asia, culturally, they are actually western because their original culture was replaced first by Spanish and then by American ways. We will not find temples and remnants of a great native culture here. The Filipino is easy going and adaptable. Perhaps that's why he didn't cling to his native ways. Here we will see a phenomenon that is happening more and more in Southeast Asia. The Filipino does not live in two worlds; he lives more and more in the modern western one.

PUPILS SHOULD LOOK AND LISTEN FOR:

. Evidences of old Spanish culture.
. Evidences of American culture.
. How the poet feels about this present culture.
. How Jose Rizal expressed his desire for freedom.
. How the United States came to own the Philippines.
. The American cultural invasion.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To point out the westernization of the Philippines and its significance in Southeast Asia, discuss with the class:

. The culture of the Philippines contrasted to that of Thailand, Burma, Cambodia, Sumatra, Vietnam in such areas as religion, modernization, and standard of living.

- What quality in the Filipino led to such complete adaptation of western culture?
- Why do you think Rizal became the national hero?
- Even though there were some abuses in the American Colonial period, why do you feel Filipinos were loyal to the United States during the Japanese invasion in World War II?
- Why do you think education is the vital step in helping a country raise its standard of living?
- When another culture is thoroughly understood and appreciated, is it likely that one will dislike the members of that culture? Why not?
- Do you feel it is necessary, or desirable, for Asian cultures to give up their unique qualities in order to benefit from Western technology?

SUGGESTED RELATED ACTIVITIES:

1. Read other prose and poetry by Philippine authors.
2. View Philippine arts and crafts.
3. Visit a performance of Philippine native dancing such as that done by the Banyanihan Dance Troup.

RELATED MATERIALS:

Films:

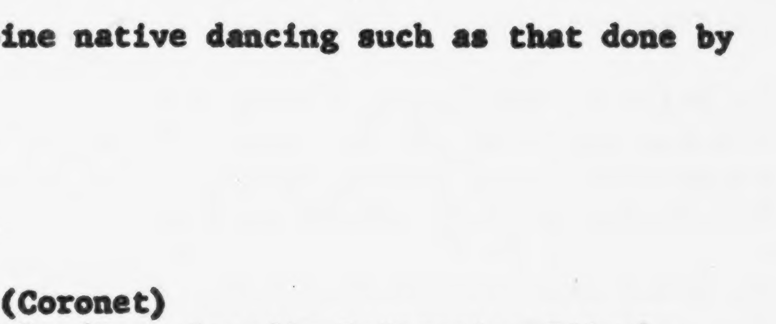
Life of a Philippine Family. (Coronet)
The Philippines: Land and People (Encyclopedia Britannica Films)
New Horizons: The Philippines. (Ideal Pictures)
Philippines: Gateway to the Far East. (Coronet)

Filmstrip:

KOKO of the Philippines. (Young America)

Books:

The Magsaysay Story, Carlos Romolo and Marvin Grey. (John Day 1956)



CULTURAL ITEM: "HAWAII'S HISTORY-KINGDOM TO STATEHOOD" (Film)
20 min., Color, Film Associates of California.

CURRICULUM AREA: Topic 8, "Australia, New Zealand and Oceania "
Section B, "People and Culture"

SYNOPSIS:

Before World War II, Hawaii was considered by many Americans an idyllic but unimportant land of swaying palms, pineapples and hula dancers. Pearl Harbor helped us realize its important strategic position. Its recent statehood had added a rich new heritage of culture to the word "American." It is important for "statesiders" to become aware of Hawaii's history, and its cultural contributions, to appreciate and understand the citizens of our 50th State, where eastern and western ideals are merging.

SUGGESTED PREPARATION OF THE CLASS:

To provide a stimulating atmosphere for viewing:

1. Play one of the songs of the Hawaiian Islands from "Folk Music of Our Pacific Neighbors" - Bowman Records. (See CUE Social Studies Kit.)

2. Write on the board, "What Have the Hawaiian People Given Us?" and discuss with the class. (Hawaiian contributions could be listed under these headings: foods, music, dance, sports, philosophy.) Bring out that Polynesian culture offers much that can enrich our own.

3. Write the Kipling quotation: "East is East and West is West and never the twain shall meet." Discuss this idea with the class. (In Kipling's day, differences between Eastern and Western cultures were felt to be insurmountable, but today we lived in a world so shrunken by technology that Eastern and Western cultures are bound to meet and mingle. Hawaii is a place where this intermingling of ideas has taken place peaceably and easily.)

PUPILS SHOULD LOOK AND LISTEN FOR:

- Hawaii's location in Oceania.
- America's role in the Islands.
- Arts and crafts of the Polynesians.
- Hawaiian culture, expressed in song and dance.
- Basic Hawaiian food.
- Impact of Western culture on the Islands.
- Transformation to a modern, technological society.
- Melting pot concept of the Islands.
- Hawaii's continuing possibilities.
- Hawaiian music.
- Clothmaking noises.
- Songs of American whalers.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further student appreciation of Hawaii's Polynesian heritage:

   - Tap library and community resources for pictures, slides, souvenirs, movies, other mementos of the Islands. Display the material, and through reports and discussion, see that students further understand:

     - The melting pot aspect of Hawaiian society.
     - Hawaiian arts such as tapa cloth (made from bark), feather garments, carvings of tikis (gods), and the Tahitian and Hawaiian hulas. (Point out that telling a story through motions of the dance had its origins in Asia (probably India), from whence the Polynesians probably came.)
     - Hawaiian festivities - luau (feast), and huki lau (fishing party).
     - Hawaiian work and sports, involving outrigger, catamaran and surf riding.

2. To create further interest, place a physical geographic map of Oceania on the bulletin board. Have students place on the map arrows or pictures that illustrate:

   - The Pitcairn Islands meeting.
   - Tahiti - birthplace of the Hawaiian Polynesians.
   - Easter Island Mystery
   - Voyage of Kon Tiki.
   - Captain Cook's voyage.
   - World War II battles.

   (These points involve fascinating stories, and would be excellent subjects for class reports.)

SUGGESTED RELATED ACTIVITIES:

1. A student might write to the Chamber of Commerce, Honolulu, Oahu, Hawaiian Islands, asking for information helpful in planning a trip to the Islands, and a suggested itinerary of places to see.

2. Ask cooperation of parents and a Home Economics teacher in helping students prepare a luau, accompanied by appropriate music, Polynesian totems and symbols.

3. Ask five or six students to report on how Chinese, Polynesians, Negroes, Japanese and whites have brought cultural contributions to our 50th State.

4. Some students may wish to give an illustrated report on the beautiful flowers and trees of Hawaii, or its volcanoes.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Encourage students to express their feelings about Hawaii in paintings or drawings, or in poetry or other creative writing. Some suggestions:

- A mural depicting history and races of Hawaii.
- A theme or poem on "East meets West."
- An original dance telling some part of the story of Hawaii.*

RELATED MATERIALS:

Filmstrip and Record:

Folk Music of Our Pacific Neighbors. (Stanley Bowman, Inc.)

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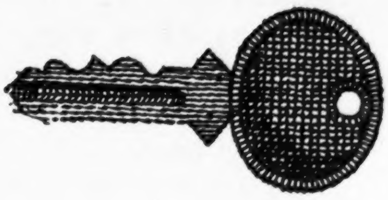
*These activities may be carried out in other classes.

CULTURE ITEM: "YUCATAN-LAND OF THE MAYAS" (Film)
25 min., Color, Walt Disney Productions.

CURRICULUM AREA: Topic 9, "Latin America"
Section B, "People and Culture"



PURPOSES:

To stress the cultural accomplishments of the Mayan people and their civilization.

To survey the arts, architecture, crafts, religious concepts, and society as it exists in Yucatan today.

SYNOPSIS:

The tropical forests have for five or six centuries blanketed the ruins of the Mayans with tall trees, vines, and dense underbrush.

The knowledge and skill of this superior civilization were swallowed by the omnipresent jungle and time. The pitiful human remnants of this once great society cling precariously to a late Stone Age existence.

Only by careful reconstruction and painstaking restoration have we 20th century moderns come to know about the accomplishments of the Mayans, a few of which are: a superior calendar, magnificent step pyramids, the use of zero in calculation, great works of stone sculpture, an elaborate mythology, the cultivation of corn, statues made of semi-precious minerals, and exquisitely fashioned mosaics.

This film takes you back in time to examine and evaluate the cultural traditions of the Mayans, compared with the way of life of their descendants in cities and villages today.

SUGGESTED PREPARATION OF THE CLASS:

Yucatan sounds exotic and far away, but if a student measures on a map its distance from New York, he will find Yucatan closer than Los Angeles. Air travel makes it readily accessible.

To acquaint students with what to expect in Yucatan, have them find on a physical map, or other information about its location, terrain, vegetation and climate. Let them discuss what they think might be today's way of life there.

Inform them that before Columbus a very high form of civilization existed among the Maya. To elicit interest, show them pictures of Mayan civilization or remains, as depicted in National Geographic Magazines.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Stone remains of Mayan cities.

- Evidences of the cultural accomplishments of the Maya people.
- The reasons suggested as to why the culture perished.
- The present-day descendants of the Maya Indians - their village life, houses, food, occupations, arts and crafts, music, costumes, living conditions, and life in the market place.
- The value and uses of the sisal plant in present-day Mexico. evidenced by archways, gates, and statues to designate street names.
- The "living" jewelry worn by some of the women in the city of Merida.
- The ruins of Chichen-Itza and other ancient Mayan cities.
- The stadium, the astronomical observatory, the numerical inscriptions on the walls, and the sacrificial altars and wells of the Mayas.
- The significance of the corn god.
- The steps taken by archeologists to uncover a buried Mayan city.
- Indications that the Mayas possessed a highly sophisticated, urban society with many cultural secrets yet to be uncovered.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To stress that cultures can fall as well as rise, have students list the accomplishments of the Maya and speculate why the civilization decayed.

2. To give insight into the work of the archeologist and historian, ask the class to deduce what devices were employed by the Maya to construct a pyramid.

3. To build respect for the height of some ancient cultures:

   - Discuss and illustrate the Mayan number system, and the Mayan calendar.
   - Use the following matching test:

   Directions: On the line at the left of each civilization in Column B, write the letter preceding the expression in Column A most closely related to it.

Column A	Column B
a. Perfection of algebra, Moorish architecture, development of windmills	__________1. Sumerian
b. Excellent roads, administration in government, aqueducts, the dome in architecture	__________2. Greek
c. Gunpowder, printing, compass	__________3. Chinese

d. A superior calendar, the use of zero in calculations, the cultivation of corn __________ 4. Roman

e. The potter's wheel, cuneiform writing, the 360-day calendar, the baking of clay, astronomy __________ 5. Moslem

f. The Doric column, perfection of our alphabet, ideas of government __________ 6. Mayan

SUGGESTED RELATED ACTIVITIES:

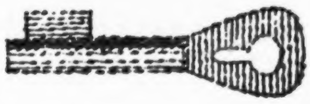
1. In order to emphasize similarities among the Mayan, Egyptian, and Sumerian civilizations, you might begin by discussing the following statement: "The Mayan, Egyptian, and Sumerian civilizations were in many ways similar. Using your imagination, how many similarities can you identify?" List them on the board. Valid comparisons might be made in the fields of architecture, mathematics, calendars, religious concepts, cultivation of main crop and legends.

2. It would lend insight and be profitable if the students were to find several cross-culture comparisons:

   For example, if a student were to make three different kinds of pyramid, (one Mayan, one Egyptian, one Sumerian), the class would not only see their similarity in structure but would also be interested in knowing why they were buit. Construction techniques, types of materials, length of time in building, and reasons for choosing particular sites would also accompany the student's models. Legends, calendars, and mathematics could also be compared in chart form. The Epic of Man (Life Books) would be particularly helpful in this exercise.

RELATED MATERIALS:

Films:



Angkor - The Lost City. (Contemporary Films)
Heritage from Tula. - Mexico. (Brandon Films)

Filmstrips:

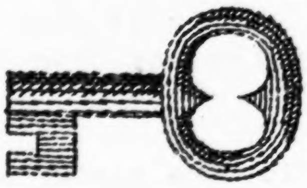
Guided Tours of the World - Mexico. (Panorama)
Learning from Ancient Ruins. (Curriculum Materials Corporation)

Books:

The Story of Archeology in the Americas, Mary Elting and Franklin Folsom. (Irvington-on-Hudson, N.Y.: Harvey House, 1960. $2.95.)
World of the Maya, Mentor: Ancient Civilizations. (N.Y.: New American Library, 1960. $.50)

CULTURE ITEM: "HERITAGE FROM TULA-MEXICO" (Film)
25 min., Color, Brandon Films

CURRICULUM AREA: Topic 9, "Latin America "
Section B, "People and Culture"



PURPOSES:

To reveal the high architectural and artistic accomplishments of the Aztec and Toltec people.

To compare these accomplishments with those of other ancient civilizations, and explain the reasons for particular motifs and styles.

SYNOPSIS:

When the Spaniards came to conquer Mexico in the 1500s, they found a highly developed culture among the Aztecs, Toltecs and Mayas, who had surpassed European culture in many areas. The Spaniards were determined to obliterate the Indian culture and superimpose their own. They, therefore, attempted to destroy all "pagan" art and to convert the Indians to Catholicism, and erected churches and other structures in Spanish style.

National pride, and a desire to regain their ancient cultural heritage, led many Mexicans to search in the ruins for ancient art, and to uncover and restore old buildings. Through such restorations and the work of archeologists, we can reconstruct the life and times of ancient Indian culture and can learn to appreciate this heritage of the American Indian. This film gives us a close-up of Aztec and Toltec architectural remains and artifacts.

SUGGESTED PREPARATION OF THE CLASS:

To help students realize the development of Aztec culture in early times, secure and display pictures of the Aztec Calendar Stone and Pyramid of Sun. Explain the Calendar and Pyramid. Tell the students that these remarkable achievements show that American Indians had a high civilization when some of our ancestors were living in a far less civilized state in Europe.

To assist children in learning about what happened to this civilization, assign readings on the following subjects:

- The invasion of Mexico by Cortez.
- The Aztec civilization.
- The Toltecs and their achievements.

Precede the assignments by a class period reviewing what students already know about these topics and learning their individual interests. The librarian should be consulted concerning available books on these topics that will appeal to young people. Help students plan brief reports on their readings to make sure they bring out major points and keep their reports pertinent, short and interesting.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Evidences of the value the invading Spaniards placed on Aztec culture.
- The fusion of Spanish and Aztec religious elements in the building of the Cathedral of Mexico City.
- The partially restored Aztec ruin in the heart of Mexico City.
- Quetzalcoatl the serpent god of the Aztecs, the sacrificial stone, and proofs of the importance of astronomy in Aztec religious life.
- The uncovered capital city of the ancient Toltecs, and indications of the reverence by the Toltecs for the planet Venus and the sun.
- The bas relief on the Toltec walls - history and legends of the people recorded in a carving similar to those in Babylonian bas reliefs.
- The Toltec artifact samples - a child's toy, a bowl, a vase, a necklace of sea shells, a peace pipe, a sacrificial knife and death head bowls.
- The Aztec conquest of the Toltecs - with dire consequences for the Toltec culture.
- Music of Mexico.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To help students realize that the world lost something of importance when the Spaniards destroyed Indian societies, ask the class to discuss these or similar questions:

   - What would have been the result if barbarians had descended upon the Renaissance cities of northern Italy at the time of da Vinci and Michelangelo, and had burned and ruined art and architecture of whole towns?
   - Would this have affected our lives today? Would we have been poorer intellectually? Physically? Spiritually?
   - The Spaniards destroyed Indian culture because it was different and therefore repulsive to them. Was there a better way for them to have colonized?
   - The days of colonization are drawing to a close but can we, as leader of the free world, find a moral lesson in the Spanish destruction of Indian culture? (Bring out the idea that there is much of value in every culture, and that we should look upon them with interest and respect, and attempt to understand.)

2. To promote further understanding of the science of archeology, ask these or similar questions:

   - Why are people interested in Mexican historic remains?
   - What do they tell us about the life and beliefs of the people?

3. What ways can we suggest to promote Mexican and American cultural and economic cooperation?

SUGGESTED RELATED ACTIVITIES:

To further illustrate Mexican Indian culture:

1. Have students view paintings of Diego Rivera which tell the story of Spanish domination (see Metropolitan Seminars of Art - Portfolio 11, Plate 128).

2. Have them view pictures and read about other Latin American archeological remains, such as Chichen Itza and Macchu Picchu.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. To help students learn how archeology sheds light on past civilizations, have students gather a filled waste basket from another classroom at the end of a day. As they remove materials from the waste basket, let them try to reconstruct what went on in that classroom.

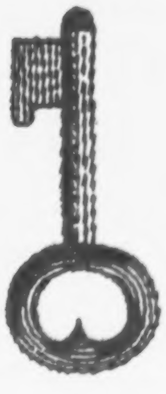
2. Have your students make one of the following for display: a Toltec temple, a serpent god of the Aztecs, a Toltec artifact, a section of the bas relief of a Toltec temple wall.

3. Make a comparison culture chart among the following civilizations: Egyptian, Mayan and Khymers, and compare architecture, mathematics and the calendar. Hold a debate or panel about the conclusions your artists have formulated.

4. Have a student make a series of slides (2 x 2) of different architectural and artistic accomplishments of the past. The purpose ultimately would be to play an identification, matching or completion game.

RELATED MATERIALS:

Insight Sheet 1.



Films:

World Without End
Yucatan-Land of the Mayas (CUE)

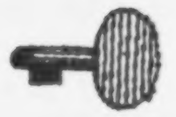
Television Program: "Culture and Continents" (CUE)

Awakening of the Sleeping Giant

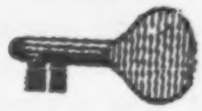
Books:

Maya: Land of the Turkey and the Deer, Victor W. von Hagen. (Cleveland: World Publishing Co., 1960. $2.95)
World of Maya. (Mentor: Ancient Civilizations. New York: New American Library, 1960. $.50)

CULTURAL ITEM: "AWAKENING THE SLEEPING GIANT" (TV and Film)
with Paul Damaz, architect, author and member
of United Nations Planning Commission.
(No. 10, "Cultures and Continents")



CURRICULUM AREA: Topic 9, "Latin America "
Section B, "People and Culture"



PURPOSES:

To show how the architecture of Latin America reveals history, personality, hopes and ideals of Latin America - past, present and for the future.

SYNOPSIS:

In an attempt to rescue itself from economic stagnation, Brazil moved its capital to its heartland. Brasilia, a completely planned city is a gigantic project, criticized for its madness yet so praised for its beauty and spirit that it excited the world. It has become the symbol of the spirit of modern architecture and progress.

In contrast to the spendor of Brasilia are the callampas and favelas (slums) where one half of the people live in incredible poverty. These slums are only one of the symptoms of Latin America's many internal disturbances. Brasilia is a symbol of the progressive spirit which is attempting to solve these problems.

The Mexican Revolution of 1910 was an attempt to return the land, which had been seized originally by the Spanish conquistadores, to its rightful owners, the peasants. Three artists - Rivera, Orozco and Siquieros-led an artistic movement designed to reveal the greatness of the Indian cultural past, the oppression the peasants had been under, and the mobility of the Indian today.

No two Latin American countries are the same but their problems are. Beauty and serious purpose combine in architecture for social reform; hospitals and housing projects to relieve the masses. It is quite different from the purpose of Aztec, Toltec and Mayan architecture which was dedicated to the service of the gods.

The Spanish conquest forcibly eliminated Indian culture by law, religion sciences and their arts.

Latin American art became a mere imitation of European art. The emphasis in architecture was still for the glory of God and the comfort of the ruling classes.

With the simultaneous advent of the Mexican Revolution and modern art came a new conception of what architecture could be used for. The governments, artists and architects combined to form an alliance between social consciousness and functional architecture. The resultant buildings were not just functional, political or social expressions, they were proof of dynamic artistic feeling and imagination.

Many great architects, native and foreign,have played a part in this development. Oscar Niemeyer, however, has created a style of architecture that is pure Brazilian, lyrical, full of imagination and elegance. He was entrusted with the design of all public buildings in Brasilia because of the economic need for a more centralized capital. It evokes a spirit that looks toward the future of the country. The Mexican Revolution didn't solve all its country's problems but it did spark a social consciousness. Perhaps Brasilia will be the spark in the latter half of the 20th century.

SUGGESTED PREPARATION OF THE CLASS:

1. View the program on the first scheduled telecast.

2. Prepare a bulletin board of Latin American architecture both ancient and modern or show class pictures in October 1963 Craft Horizons (found in CUE Industrial Arts Kit).

3. Acquaint students with the purpose of such monuments as Pyramid of the Sun, Macchu Picchu and Chichen-Itza (to honor gods). Show University of Mexico, schools and housing projects. Lead pupils to see modern Latin American architecture is meant to serve the people.

4. Display plates from Metropolitan Seminars of Art of works of Rivera, Orozco and Siqueros. Discuss the themes of their work (praise of Indian culture, suppression and exploitation of the Indians). Bring out the fact that these artists were expressing the spirit of the Mexican Revolution.

5. Preteach key words and names. If necessary, tell briefly the story of Spanish conquest of Latin America.

KEY WORDS AND NAMES:

Pyramid of the Sun at Teotihuacan.
Tenochititlan (Aztec Capital).
Brasilia
Cortez
Chichen-Itza

Mayan
Toltec
callampas)
ranchitos) slums
favelas)

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further assist students to see the relation between architecture and social development, discuss with the class:

- Why architecture is becoming a more and more important art.
- How the changing function of Latin American architecture indicates its social consciousness.

- What evidence of social consciousness and city planning is occurring in our country? Our community?
- Why Rivera, Orozco and Siqueros glorified Indian culture?
- How the personality of a people is expressed in its architecture, (function is not enough for the Latin American, he demands grace, color, imagination). Compare Latin American architecture with North American.
- How knowing a country's architectural monuments can tell one of its history, personality and hope for the future.

Ask the class:

- Do you think a city can be completely planned or must it grow like Topsy?
- What are the requirements for city location ordinarily (water, transportation routes, natural resources, etc.).

SUGGESTED RELATED ACTIVITIES:

1. Secure Albany Mall Plan booklet and Artist Jr. Magazine on plan of Washington, D. C. from CUE Industrial Arts Kit for study.

2. Study CUE Architecture poster exhibit.

3. See CUE Insight Sheets on Architecture and Art and the Community for many follow-up suggestions and related media.

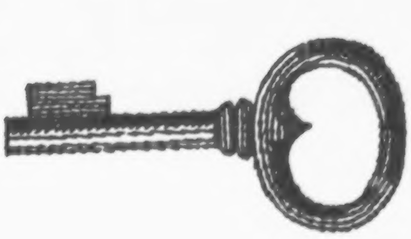
4. Study art and architecture of the following artists:

Oscar Niemeyer	Orozco
Diego Rivera	Juan O'Gorman

RELATED MATERIALS:

Films:

A is for Architecture. (Nat'l.Film Board of Canada) (CUE)
Mexican Impressions. (Modern Talking Pictures)
Heritage from Tula. (CUE)



CULTURE ITEM: "VOICES THAT BREAK THE SILENCE" (TV and Film)
with Louis Heremans, leading Chilean playwright.

CURRICULUM AREA: Topic 9, "Latin America"
Section B, "People and Culture"

PURPOSES:

To alert the viewer to Latin America's social problems and to give insight into how Latin Americans use literature as social protest.

SYNOPSIS:

Artists and writers of Latin America use their art to protest against social problems of poverty, economic or political instability, colonialism, and personal ills of the people. How they express protest depends on each artist's style and outlook.

In Spanish America, artists and intellectuals have always taken an active role in government. Many of them have become officials or diplomats. As government officials, they try to change their country through law. As artists, they try to change the nature of both country and man through their writings. Not all writers serve in government, nor do all poets write political and social verse, but many do - far more than in North America or Europe. They believe poetry can change men, as artists like Rivera believed he could help the spirit of the revolution by revealing in his paintings the oppression of the people and their hidden Indian past. The aim of this poetry and painting was to end poverty, oppression and colonialism, and to restore the Indian to his proper place. Later the poet Neruda, sickened by the Spanish Civil War, sang of Simon Bolivar and freedom in America.

Art born of social protest, however, has a limited audience and life. Some Latin America poets, such as Vallejo and Mistral, wrote of larger, more universal problems. They wrote of sadness and pain and problems of their people but soon their protests expressed the universal problems of all man.

SUGGESTED PREPARATION OF THE CLASS:

Note: Duplicate for later use copies of Latin American poetry which accompany the TV sheet.

1. To orient students toward the idea of art as protest, obtain the Metropolitan Seminars of Art, Portfolio II. Place on the bulletin board:

Prints 121 - The Executions of the Third of May
124 - The Declaration of Independence
128 - The Liberation of the Peon

2. Discuss with the class:

Although many artists are concerned only with life's permanent truths and beauties, some at times assume the role of social critic or reporter. These artists feel a personal responsibility for the general good. On the whole such art is usually not great art; while it means much to those who understand the social problem behind it, it is meaningless to others. Pictures like Daumier's "Rue Transnonain" (Figure 1) carry staggering impact when we know their story, but mean little otherwise.

Some works of art, like Goya's "The Executions of the Third of May," rise above these topical limitations. This painting tells a story, but goes beyond immediate circumstances to make a statement applicable to any time in history. (Refer to Portfolio II, Metropolitan Seminars, for further information on paintings.)

Discuss Print 124, "The Declaration of Independence, " as a topical social subject.

3. Discuss further with the students:

Artists in Latin America constantly use painting and literature as social protest. Some of it, like Rivera's painting (Print 128), can be classified as great art despite its propaganda. Today we shall see and hear more art which is social protest against the social ills of Latin America: poverty, political instability, corruption, colonialism, and oppression of the Indian. Observe how poets and painters try to make people conscious of these social problems.

KEY NAMES:

Vincente Huidobro)
Pablo Neruda) poets
Caesar Vallejo)

Gabriela Mistral)
Carlos Saavedra) poets
Diego Rivera (Mexican artist)

Simon Bolivar
(liberator of
South American)

PUPILS SHOULD LOOK AND LISTEN FOR:

. Forms of social protest in Latin American poetry and painting.
. Influence of religious thought on the artists' expression.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To check for understanding of the program and provide for further appreciation:

1. Discuss the role of the artist as social critic. (See Metropolitan Seminars of Art, Portfolio II, for suggestions and illustrations.)

2. Read and discuss some of the duplicated poems. Ask: "Do you think these poems can actually stir people to do something to improve conditions?" Bring out that since arts are emotional communications they often stir people more deeply than mere exhortation. Point out the influence of "Uncle Tom's Cabin" on the slavery question or Dickens "Oliver Twist" on child labor in England.

3. View other social protest paintings in Portfolio II. Help students see the difference between merely topical art and great art.

4. Read poetry about these paintings (p. 17). Make a bulletin board display of political or satirical cartoons. Discuss the role of the political cartoonist. Bring out that the role of the artist, whatever the medium,is to give us a new vision we might not gain on our own.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students write, paint or draw about some local or national social problem. Use duplicated poetry for class reading.

"Voices that Break the Silence"

Purity of men
In the darkness that surrounds them

Purity of the mother with her child
of the child that still sleeps
And dreams of two white hands
And of the woman who feeds him
Beaten by cough and hunger.

Purity of those that do not sleep
of Eyes that know the world
And remember the trifling joy

Purity of those that know how to die
Dressed in their own nakedness
Under the even purer sleep

Purity of my words
Because I forget myself.

Purity of my heart
Because I find it so dark.

Purity of my heart
Because I find it so dark.

There are blows in life so violent--
I don't know! Blows as if from the
hatred of God; as if before them the

deep waters of everything lived
through were backed up in the soil.
I don't know! Not many; but they
exist. They open ravines in the
most ferocious face and in the
most bull-like back.
Perhaps they are the horses of
that heathen Attila, or the black
riders sent to us by Death.
They are the slips backward made
by the Christs of the soul away
from some holy faith that is
sneered at by Events.
These blows that are bloody are
the crackling sounds from some
bread that burns at the oven door.
And man..poor man! poor man! He
swings his eyes, as when a man
behind us calls us by clapping his
hands; swings his crazy eyes, and
everything is alive; is backed up,

like a pool of guilt, in that
glance. There are blows in life
so violent...I don't know!

Caesar Vallejo

Captain, fighter, where one single
mouth cried liberty, where one ear
listens, where one red soldier
breaks one brown forehead, where one
laurel of free men puts forth shoots,
where one new banner is adorned with
the blood of our heroic dawn--there
Bolivar, captain, in the distance
thy face is seen
Amidst gunpowder and smoke thy sword
once more is born.
Once more thy banner has been wreathed
in blood.
Evil men attack thy seed again;
nailed on another cross is the son
of man.

But toward hope thy spirit leads us
on:
with thine own glance it follows the
laurel and the life of the red Army
through America's night.

In Madrid one long morning
I met Bolivar at the head of the
Fifth Regiment
Father, I said to him, art thou or
art thou not, or who art thou?
And, looking up to the mountain
headquarters, he said to me:
I awaken every hundred years when the
people rise.

Pablo Neruda

When the battle was over and the
fighter was dead, a man came toward
him and said to him, "Don't die, I
love you so!"
But the corpse, it was sad, went on
dying!

And two came near and told him
again and again,
"Don't leave us. Courage. Return
to live."
But the corpse, it was sad, went on
dying.

Twenty arrived, a hundred, a thousand,
five thousand, Shouting, "So much love
and it can do nothing against death!"
But the corpse, it was sad, went on
dying.
Millions of men stood around him,
beseeching, "Stay here, brother"
But the corpse, it was sad, went
on dying.

Then all the men in the earth
surrounded him; the corpse
looked at them sadly, deeply
moved;
he sat up slowly,
Put his arms around the first
man; and began to walk...

Caesar Vallejo

Wicked hands entwined your life
the day
Lilies snowed down upon your
threshold;
As the stars had said. Till then,
he bloomed in joy.
Tragically, those wicked hands
took over.

And I said unto the Lord:
They'll carry him through
deadly roads. (Oh loved shadow
that won't know its way.)
Pull him away, my Lord, from those
fatal hands.
Or bury him in the long sleep that
only you can give.
I can't call him! I can't follow
him!

He sails away with the black wind
of blackest storm.

Bring him back to me, or reap him
in full bloom.

The vessel of his life has stopped.
Don't I know about love? Did I show
no pity?
You, My Lord, you who are to judge me,
will understand.

Gabriela Mistral

A leaf, that's all. That's all
man is.
Where is the branch, his origin?
A leaf falling eternally
on the earth and on the sea.
The water is infinite,
the plains immense
The wind goes through the towns,
carrying dead hopes.

A leaf, that's all, small, shaken
loose, wabbling down, alone, desolate,
Who knows where it will land?
the storm prunes trees
that have started to show their
flowers
You can hear screams, far off.
On the green mother grass a
woman is in labor.

A leaf that's all. The night comes
on.
Time puts out the fire of all things
Death blows on the fires in the homes
From mystery you come to mystery
One suffers, and suffers again
A leaf dropping towards oblivion
only to be shaken loose again.

Carlos Saavedra

Well, on the day I was born
God was sick.

They all know that I'm alive,
that I'm vicious; and they don't
know the December that follows
from that January.
Well, on the day I was born,
God was sick.

There is an empty place
in my metaphysical shape
that no one can reach;
a cloister of silence
that spoke with the fire of its
voice muffled.

On the day I was born,
God was sick.

Brother, listen to me, listen....
Oh, all right, don't worry, I won't
leave without taking my December
along.
Without leaving my Januaries behind.
Well, on the day I was born,
God was sick.

They all know that I'm alive, that
I chew my food...and they don't
know why harsh winds whistle in my
poems the narrow uneasiness of a
coffin, winds untangled from the
Sphinx who holds the desert for
routine questioning.

Yes, they all know...Well, they
don't know that the light gets
skinny and the darkness gets
bloated...And they don't know that
the Mystery joins things together.
That he is a hunchback musical
and sad who stands a little way
off and foretells the dazzling
progression from the limits to
the limits.

On the day I was born,
God was sick
gravely.

Caesar Vallejo

I went into deep houses
like rat holes, damp with
nitrate and salt turned sour.
I saw hungry beings crawling
around,
Toothless darknesses
That tried to smile
across the damned air.

I was pierced by the pains
of my people; they struck
like barbed wire into my soul.
They wrung my heart:
I went to cry out on the roads,
to weep amidst the smoke.
I knocked at doors and they
bruised me like thorny knives
I appealed to blank faces
that I had loved like stars;
But they showed emptiness.

Then I became a soldier...

Pablo Neruda

Comrade Miner,
Bowed under the weight of the
earth,
Thy hand does wrong when it
extracts metal for money.
Make daggers
With all the metals
And thou wilt see
How, after, all the metals
are for thee.

Comrades: this earth is built upon
our deaths and our feet have created
all its roads
But beneath this all-enveloping sky
there is no single shadowed refuge
for we who have made sky-scrapers
blossom.
Bread, blond grandchild of the sower,
roof--frond of sun and clay to cover
families--the right to love, to walk;
these are not ours;
we are slave-traders in our own lives.

Happiness, the sea that we have
never seen,
Cities that we shall never visit,
are held in our clenched fists
like fruit, announcing the gravest
harvest of all time.

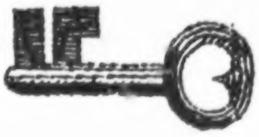
Comrades of this earth, we have
only the right to die!
A hundred hands divide the
offerings of this world.
The Time has come to leap into
the streets and plazas
To reclaim the work which is ours,

Neither too bright nor totally
stupid
I was what I was: a mixture
Of vinegar and olive oil,
A sausage of angel and beast!

Nicarnor Rarra

RELATED MATERIALS:

Films:



South America. (International Film Foundation)
South America. (Julian Bryan)
What is Poetry? (Film Associates of California)

Books and Phamphlets:

The Inter-American Study Kit. (Washington: Pan American Union.
$3 the set)

CULTURAL ITEM: "SONGS OF THE LAND" (TV and Film)
(No. 13, "Cultures and Continents")

CURRICULUM AREA: Topic 9, "Latin America "
Section B, "People and Culture"

PURPOSES:

To aid students to understand what a large and vital part music and song play in the lives of Latin Americans.

To reveal the character of Latin American folk song and show how it is being affected by North American culture.

To point out similarities as well as differences in the use of music in the cultures of Latin and North America.

SYNOPSIS:

In Latin America, almost every town has its own orchestra or professional band and singers. Music and dance is an important part of life in these countries at fiestas, religious festivals, weddings, on city streets, in markets, private homes and even at funerals.

The Huapango is a country dance usually played by a small band and harp or violin. The lyrics speak of the humorous side of love. These songs are handed down from generation to generation and in time the lyrics become almost nonsensical. Latin America also has real love songs which are often sung as serenades. A man may sing them directly to his sweetheart but more often he hires a guitarist or small band to sing under the lady's window late at night or early in the morning. Often these songs speak in symbols referring to the loved one as a dove or a piece of fruit.

As western progress seeps into the provinces the youth of the villages get bolder and so do the songs. The city mariachis (bands) speak of love in brass open language. All over Latin America country folk music is giving way to "City Pop" rather like American "Blues" songs.

Some songs such as those of the gaucho still retain their folk flavor (Pampa Mia). The corrido is a type of folk ballad which speaks of crucial events in the life of the people, such as murders, wrecks and floods. The composers of these songs are often the singers who sing and sell the ballads in the market places (Corrido of Pancho Villa).

Latin American peoples sing and chant religious music, primarily Catholic, not just at Christmas time as we do, but in folk songs such as "Despedimento del Angelito."

Of course, children have their folk songs also, which are heard throughout the day. (See below for Spanish lyrics.)

SUGGESTED PREPARATION OF THE CLASS:

In order to assist students to see similarities and differences in function of folk music in Latin America as contrasted to North American, engage in the following or similar activities:

- Play a ballad, work song, children's song (e.g., "Tom Dooley," "Working on the Railroad," "London Bridge") and any "Blues" songs.
- Discuss the function of this folk music.
- Explain that all peoples have similar feelings regardless of race, creed, color or environment. Point out that they often express these feelings in music.
- Explain to the children that today's TV program will help them understand how Latin Americans express their feelings in folk music.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The musical instruments used.
- The functions of music in Latin American life.
- The folk dances.
- The symbolism used in early Latin American folk songs.
- The influence of North America on Latin American folk music.
- The role of religious music in Latin American life.
- The ways in which children all over the world are alike.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

In order to help students realize that regardless of surface differences people all over the world are much the same underneath, engage in the following or similar activities:

1. Discuss with the class:

   - Why do you think music plays a relatively larger role in Latin American life than in ours?
   - Are the functions of music there primarily the same as in our country? In order to bring out the fact that functions are similar, have the class compare:
     The marachis with the small dance orchestra.
     The gaucho songs with cowboy songs.
     The Huapango with square dances.
     The love songs with our popular songs.
     The "Corrido of Pancho Villa" with "John Brown's Body."
   - Use of symbolism in both North and Latin American songs. Find specific examples.
   - Use of humor or satire in song - refer to "Ticky Tacky Houses."

2. To bring out the differences, point out:

- The relatively larger role played by religious songs in Latin America.
- The serenade.

3. Discuss the reasons for these differences:

   - The power of the church is much greater in Latin America.
   - Latin Americans tend to be more emotional.
   - The protected position of the young girl in Latin America does not permit free and easy companionship between the sexes before marriage. The serenade is a way of announcing affection and interest in a girl who may not be approached less formally.

4. Play further American folk music and discuss its function in our society.

5. Spanish classes may learn and sing songs and dances of Latin American; e.g., La Raspa, La Cucharacha, El Ranchero, are easily and quickly learned.

RELATED MATERIALS:

Films:

Heritage of Tula. (Brandon Films) (CUE)
Mexican Impressions. (Association Films)
South America. (Julian Bryan)
Yucatan-Land of the Maya. (CUE)

CIELITO LINDO
(LOVELY LITTLE DARLING)

De domingo a domingo
Te vengo a ver.
Cuándo será domingo,
Cielito lindo, para volver?
Ay - ay - ay - ay -
Yo bien quisiera
Que Toda la semana
Cielito lindo domingo fuera!

CIELITO LINDO
(LOVELY LITTLE DARLING)

Every Sunday - but only Sunday
'Tis you I come to see.
When again will it be Sunday
Darling mine, when you I'll see?
Dear - oh dear - oh me!
How dearly I would wish
That each day of the week
Darling, Sunday would be.

LA BAMBA (THE BAMBA)

Para bailar la bamba -
para bailar la bamba -
Se necesita unos pies ligeritos -
Unos pies ligeritos y otre cosita.

Arriba y más arriba -
Arriba y más arriba - y arriba iré;
Yo no soy marinero - yo no soy marinero -
Por tí sere - por ti sere.

LA BAMBA (THE BAMBA)

If you want to dance the bamba -
If you want to dance the bamba
You must have feet that are nimble
Feet that are nimble and then something else.

Higher and even higher
Higher and even higher - even higher I'll go:
No, I am no sailor boy - no, I am no sailor boy -
But for you I'll be one!

LA NEGRA
(BRUNETTE SWEETHEART)

Negrita de mis cantares
Ojos de papel volando

Negrita de mi cantares
Ojos de papel volando

A todos diles que si
Pero no les digas cuando

Asi me dijiste a mi
Por esto vivo penando.

LA NEGRA
(BRUNETTE SWEETHEART)

Sweetheart of my songs
Eyes like fluttering paper

Sweetheart of my songs
Eyes like fluttering paper

To all you say yes
But you don't tell them when

So you told me
For this I live suffering.

MIA PALOMITA (MY LITTLE DOVE)

Qué bonita que cantaba la palomita en su nido
Moviendo el pico y las alas como si hablará conmigo.
Me ha robado toda el alma -
La golosa palomita!
Qué linda que corre el agua debajo de los almendros.
Asi corriera mi amor si no hubieran malas lenguas.

MIA PALOMITA (MY LITTLE DOVE)

How lovely my little dove sang in her nest.
Bobbing her beak and wings, as if talking to me.
She has stolen away my soul,
that lovely little dove.
How lovely the water flows by the almond trees.
So would my love flow toward me if there had been no evil words.

DESPEDIMIENTO DEL ANGELITO
(THE LITTLE ANGEL'S FAREWELL)

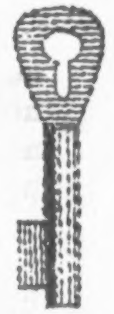
Que glorioso el angelito
que se va paralos cielos,
rogando por padre y madre
y tambien por sus abuelos.

Que glorioso el angelito
que para los cielos se fue
con una rosa en las manos
y un clavel en cada pie.

Mamacita no me llore
borreme de su memoria
que estoy entanta grandeza
que estoy gozando en la gloria.

DESPEDIMENTO DEL ANGELITO
(THE LITTLE ANGEL'S FAREWELL)

How glorious the little angel who goes
to heaven
Praying for his father and mother.
How glorious the little angel who went
to Heaven with a rose in his hands
and a carnation on each foot.
Mother, don't cry for me.
Erase me from your memory.
For I am enjoying the glory of Heaven.



CULTURAL ITEM: "CONTEMPORARY AMERICAN PAINTING #7283" (Filmstrip)
Color, Encyclopaedia Britannica Films, Inc.

CURRICULUM AREA: Topic 11, "The United States "
Section B, "The People and Culture"

PURPOSES:

To reveal contemporary American scene through the artist's unique vision.

To use art as a tool of sociology or of the social historian.

SYNOPSIS:

The mass media - radio, newspapers, magazines, films and TV - analyze and interpret our complex society for us daily. Art interprets life also if we learn how to look at it. The arts interpret life in a more meaningful, poignant and powerful way through elimination of unnecessary detail. They present the quintessence of ideas, thoughts and feelings through graphic symbols. This filmstrip presents the essence of contemporary America in 25 paintings, which reveal much that is characteristic of our society.

SUGGESTED PREPARATION OF THE CLASS:

1. To open students' eyes so they may view the paintings as more than just pretty or ugly pictures or as the report of a story, engage in the following or similar activities to help students realize that art reveals life in a special way. (Refer to synopsis and "Art Expresses Life" Insight Sheet.)

2. To alert them to things to look for besides the obvious figures, colors and story content, ask:

   . If you were commissioned by the United States government to paint twenty-five pictures of contemporary America, what places and subjects would you choose? List answers on the blackboard.
   . Now ask: "Which of the twenty-five scenes or subjects are most characteristic of our society? What then is meant by the essence of civilization?" (It is those things around us in our daily life that we are most familiar with and can identify with most easily.)
   . What is the essence of our civilization? What in our contemporary American society gives it its peculiar stamp? Can art capture the flavor of a culture? (Perhaps the answers can be found by examining this filmstrip on Contemporary American art.)

PUPILS SHOULD LOOK AND LISTEN FOR:

. The mechanistic, vibrant industrialism implied in Boom Town.
. The simplicity and directness in the Portrait of Man.

- The familiar clapboard or siding of American homes.
- The slowly disappearing regionalism of the Mid-West, New England, the West and the South.
- The tendency to present the Negro in an unfavorable light as well as suggesting his problems.
- The samples of mundane city life.
- The ruggedness of the crusty old American.
- The national institution of baseball.
- The quaint rural scenes characterized by the "War Bride" and "Arbor Day."
- The sordidness of the "underworld" characters.
- The two viewpoints on war.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To be sure students understand what is meant by the essence or flavor of our society, ask if the paintings listed on the board are typical of our contemporary society. Give reasons.

2. To emphasize the place of the artist in society, ask: "What should be the role of an artist in our society? Is there one, and only one, role?" List the roles on the board. (The artist may interpret, criticize, provide joy and emotional release, call attention to problems, reveal things in a new light.)

SUGGESTED RELATED ACTIVITIES:

1. To further understandings of the roles of art and artists have students make oral reports on:

   - Some difficulties of the artists in our society.
   - Abstract art - is it nonsense, or the wave of the future?
   - The power of art in a society.

2. Have a student save a series of newspaper pictures reflecting the concerns of our American society; then let him find in the Metropolitan Seminar Series five or ten pictures that do the same. Set up a comparison chart and discuss the function of each group of pictures.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Ask the art teacher or a student to do a painting in spare time showing the flavor of their school, community or nation. This activity provides for further appreciation of the role of the artist as interpreter of life.

RELATED MATERIALS:

Flat Pictures:
CUE Lesson on Page 18
Man's Relation to His Environment as Seen Through His Art.

CULTURAL ITEM: "A FAR DISTANT LAND" (TV and Film)
with Lee Boltin - photographer for Natural History
Magazine and other books on Latin American Art.
(No. 9, "Cultures and Continents")

CURRICULUM AREA: Topic 9, "Latin America"
Section B, "People and Culture"

PURPOSES:

To give insight into and appreciation for pre-Columbian Indian culture in Latin America through its arts and literature, and reasons for its decline.

To give insight into the plight of the Latin American Indian of today and to point out possible means of bettering his condition.

SYNOPSIS:

Although called "primitive" and fashioned with primitive tools there is little art anywhere in the world that can match pre-Columbian primitive art. We have discovered that the civilizations from which these things came were anything but primitive; Mayan and Incan cultures were once the greatest in the world. To understand why these spectacular civilizations have disappeared we must look to history.

The Incans ran a great empire of many accomplishments. They fashioned art works but spent more time protecting their people. For years it was thought the great cultures produced the outstanding art, but now we know that the great art of Latin America flourished before the Incan civilization in cultures like the Mochica (around 10th century).

It is through this art that we can see the nature of the people who lived during those times. By studying this art we can see similarities in cultures thousands of miles and hundreds of years apart all over South and Central America and Mexico.

Corn was the great food and drink crop of the ancient Indians. Gods of corn, rain and sun were vital to them. Many statues were made in honor of these gods. Clay grave figures, amulets, effigies, monuments, murals and stories all had religious significance. The life of man was in the hands of the gods and this dependency is continously reflected in his art.

The creators of this art for the gods were not just anyone but only those chosen by the priests, who decided from the stars what dates were the birthday of artists. They were trained to make these pieces of art which were really prayers of the civilization to the gods who decided on their fate. When one people conquered another, the style of art changed, for the conqueror forced his religion on the conquered and added his gods to theirs.

We can tell the story of these civilizations by their art. Religion was a great force behind the great art.

When the Spanish conquistadores came to Latin America they did not simply add their religion and God to the Indian pagan culture. They eradicated the Indian gods, religion and the art inspired by it. The Spaniard took not only the Indian gold but perhaps the spirit behind his culture.

Today all Indians are compressed into a peasant class without dignity or hope. Above them rises an industrial culture to which they remain alien. If an occasional Indian does better himself, he moves into a new culture, away from the past.

Modern Latin America is experimental, international, and exciting. If its art occasionally reaches back to the Indian past it does so in the context of modern cultures, not ancient techniques or meanings. The Indian concept of religious art is gone and so is its art but there are those who feel that there is nothing that will ever match the great work of the Indian past.

SUGGESTED PREPARATION OF THE CLASS:

To prepare a background for understanding the program:

1. Preview program on the first telecast.

2. If time permits, refresh student memory on the story of the invasions of Cortez and Pizarro and Aztec, Incan and Mayan civilizations.

3. Make a bulletin board or show to class pictures of the Aztec calendar stone, Pyramids of Moon and Sun (Mexico) Chichen - Itza (Yucatan) Macchu Picchu (Peru) and any pre-Columbian art available.

4. On pictures or make a table display of serapes, jewelry, baskets and any other modern Latin American arts and crafts.

5. Explain to the class:

   When we see Latin American Indians in our travels or in films, we sometimes feel as if their civilizations are very backward compared to ours. And yet it is strange to realize that when some of our ancestors were living in the ignorance of the dark ages in Europe the ancestors of these Indians had a splendid civilization. They created great monuments with the primitive tools which are marvels of engineering even today. Mayan astromers knew more about the stars than our ancestors did then. The Aztecs even created a calendar long before Europe did. Great well-run empires existed and great art was created. Discuss the importance of contributions of the Indian civilizations.

KEYWORDS AND NAMES:

mestizo (mixed white and Indian blood)
primitive art (made by untaught artists)
Machu Picchu (Incan fortress city)
Olmec (Indian civilization)
Caesar Vallejo (Peruvian poet)
Quetzalcoatl (Aztec god)
pre-Columbian (before Columbus)
Inca
conquistadores
Creole - (pure European stock born in Latin America)
Mochica (Indian culture which created great art)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The proportion of Indian population in Latin America and the way in which they live today.
- The great cultures and art and way of life of the past.
- The reasons why their civilizations and art declined.
- The importance of religion in stimulating art.
- The way in which grave art reveals the civilizations of the past.
- The influence of the Spanish on Indian culture.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To alert students to the necessity for the war on poverty:

Show pictures from National Geographic and other magazines to show the plight of the Indian, the slums of Brazil, etc. Through discussion bring out the following points:

- Poverty and discontent are a fertile ground for Communism.
- Communism has already gotten a foothold in Cuba and other places in Latin America where natives are discontent with their lot.
- It is essential for us to understand the problems and culture of the Latin American to further the Good Neighbor Policy with technical and other assistance.
- The Indian,like the Negro,is a human being with a rich cultural past who is seeking a place in the sun for his children. We cannot afford to be ignorant of him and his culture.

Poverty anywhere in the world is our problem for it causes trouble.

SUGGESTED RELATED ACTIVITIES:

1. Read or tell the legends of Quetzalcoatl, Popocatepetl and Ixtacihuatl, and others.
2. Report on the foods and games which come to us from these civilizations, chocolate, tomatoes, potatoes, jai alai.
3. Visit a museum to view pre-Columbian art.

RELATED MATERIALS:

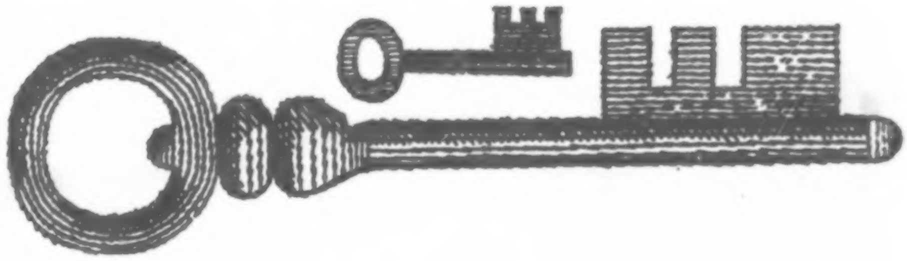
CUE Films:

Yucatan - Land of the Maya.
Heritage from Tula.
Harvest - (free film) available.
Bureau of Communications Research, Inc.
267 W. 25th Street
New York 1, New York.
Telephone OR 5-5330
Peru-People of the Andes, 16 min., color, EBF

TEACHER REFERENCE AND RESOURCE:

Books:

Bennett, Wendell C.:	Ancient Arts of the Andes. Museum of Modern Art. 1954.
Covarrubias, Miguel:	Indian Art of Mexico and Central America. Alfred A. Knopf, 1957.
Disselhoff, H. D. and S. Linne:	The Art of Ancient America, Crown Publishers, Inc., 1960
Emmerich, Andre (photographs by Lee Boltin):	Columbus, Simon and Schuster, 1963.
Keleman, Pal:	Medieval American Art. Macmillian Company
Spinden, Herbert Joseph:	Mayan Art and Civilization. Falcon's Wing, 1957.
Ubbelohde-Doering, Heinrich:	The Art of Ancient Peru. Frederick A. Praeger, 1952.



CULTURAL ITEM: "THE FACES BEHIND THE MASKS" (TV and Film)
with Professor Lewis Hanke of Columbia University,
specialist in Latin American Studies.
(No. 12. "Cultures and Continents")

CURRICULUM AREA: Topic 9, "Latin America "
Section B, "People and Culture"

PURPOSES:

To assist students to better understand class conditions in Latin America and to give an insight into the sociological reasons for the fiesta.

To awaken them to the underlying pagan aspect of the religious celebrations.

SYNOPSIS:

The mask often worn at Latin American fiestas and celebrations is symbolic of the continent which masquerades as a single cultural entity with a so-called "Latin temperament," with the same Catholic faith and tastes. In actuality no such uniformity exists. Distinct social classes based on blood, color and socio-economic status exist. At the top are the descendants of the conquistadores and other Europeans. In between are the mestizos or half breeds and at the bottom are the Indian and Negro.

Although apparently converted to Christianity by the conquistadores the Indians continued to worship native gods in the guise of Christian ones and the church incorporated Christian saints into the pagan celebrations and rituals. The Indian has apparently accepted the Catholic church but much of the pagan spirit is incorporated into it. This spirit is revealed in the highly emotional church art and architecture.

This art, the devil dance and the masks the Indian wears during other festivals reveal how much he carried over from his pagan ancestors. He had always depended on ceremonial contact with his gods for the harvest and health of his family. Although the gods had different names now, this fact made little difference to him as long as he still had his festivals and masks in order to come to grips with the mysteries of life and death.

These religious festivals now take on new social meanings for the participants. The emotional release gained through the fiestas is vital to the ordinarily silent Mexican who can shout, whistle and work off some of the frustration of his poverty and discontent. The excitement of the celebrations is an outlet for pent-up emotions threatening to explode all over the continent. There is a question of whether the release of the festivals will always be enough. Poverty and social inequality are paving the way for serious crises. Some upper class Latin Americans are trying reforms to help the underprivileged but there are still too many who try to preserve the old ways.

SUGGESTED PREPARATION OF THE CLASS:

To help students understand the sociological aspects of the fiesta:

1. Review briefly historical facts concerning the conquest of Latin America and its conversion to Christianity.

2. Discuss with class:

All people have parties and celebrations once in a while. Why is this so? Bring out the fact that such festivals are for recreation, to let off steam.

Since primitive times, people have held rituals and celebrations to keep in touch with their gods. Many of the days we celebrate now as Christian holidays such as Easter and Christmas are the continuations of pagan celebrations.

Halloween is a celebration honoring all saints so that those that do not have special days will not be angered. Children wear masks on that day and sometimes use this celebration as an excuse for mischief, to work off their excess energy.

In Latin America, grown people wear masks and work off their frustration in gay festivals which are held several times a year.

KEY WORDS AND NAMES:

mestizo - (half Indian, half white)
conquistadores (conquerors)
Pacha Mama (ancient earth goddess of fertility)
Inti (pagan god, the creator)
Octavio Paz - Mexican poet
Quetzalcoatl (pagan god of Mexico represented by the plumed serpent)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The reason why the mask is symbolic of Latin America.
- The classes in Latin American society.
- The pagan aspect of Latin Christian festivals and dances.
- The way in which Latin Americans view death.
- The new meanings taken on by the festivals today.
- The necessity of festivals in Latin American life.

PRESENT MEDIA.

SUGGESTED FOLLOW-UP ACTIVITIES:

To check for comprehension, discuss with the class:

1. Why do we say the Indian's face is really the mask and the mask his face?
2. Discuss the difference in the Latin view of death and our own. What is the role of religion in these different views?
3. What is the social significance of the fiestas? How long do you think they will go on serving this therapeutic purpose?
4. Why do you think revolutions occur so often in South American countries?

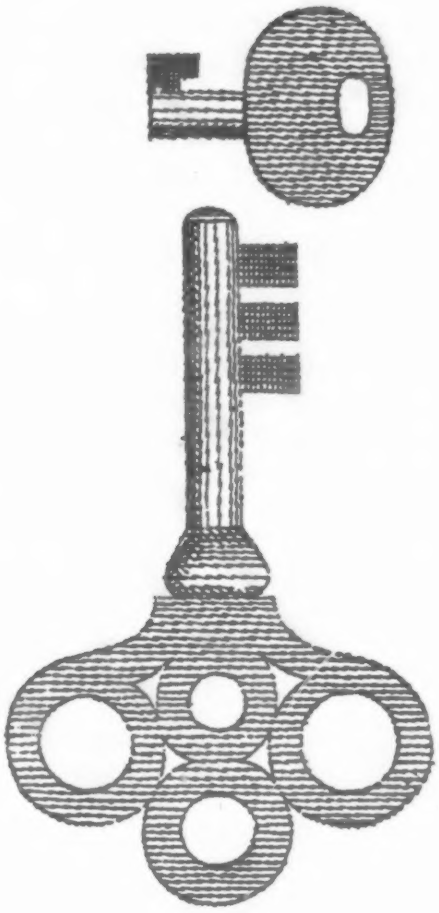
SUGGESTED RELATED ACTIVITIES:

1. View the CUE film, "Buma," on African masks.
2. Make masks in art class.
3. Discuss the use and function of masks among primitive people in the Greek and Roman theatre, Florentine society, the French Court, Mardi Gras, and masked balls.
4. Discuss the origin of holidays, such as Easter (pagan fertility celebration), Christmas, etc.

RELATED MATERIALS:

Film:

South America. (Julian Bryan) (CUE)



NEW YORK STATE EDUCATION DEPARTEMENT TELEVISION SERIES

Fables and Legends of India (see * p. 183)

Fables and Legends of India is a television series of 10 one-half hour shows featuring Mrs. Muries Wasi, graduate of Oxford, well-known educator and author of India, and member of the Indian Educational Ministry. Mrs. Wasi speaks perfect English so no language problem is involved. Her intimate acquaintance with both Eastern and Western cultures and depth of understanding of both is shared with the viewer.

Through fables and legends, poetry, dance, sculpture, architecture, people, historic scenes, and dramatic enactments, the programs tell the tale of India from early beginnings to its emergence as a modern nation. The series aptly illustrates the many faces of India. The beauty and charm, as well as the problems of this highly complex and rich culture, are revealed through excerpts from history, literature, and document.

(Tapes of some of these tales and legends have also been recorded by Mrs. Wasi and are available through CUE, New York State Education Department. CUE Insights Through Literature are some of these tales written by Mrs. Wasi in language appropriate for the upper elementary, junior, and senior high school students. These materials may be used in preparation or follow up for the TV programs.) The content of each TV program is briefly summarized below.

1. THE TWO FACES OF INDIA

This program presents the diversity of types and cultures which inhabit the huge subcontinent of India. The two separate worlds of the Indian village, where life still moves slowly in ancient ways, and the modern, sophisticated cities are contrasted. Insight into the Indian behavior-shaping ways of thought is given through the enactment of excerpts from two great Indian epics--the Ramayana and the Mahabharata.

2. INSIGHT INTO INDIAN THOUGHT THROUGH LEGEND

The Ganges is the heart of Indian life, belief, and civilization. This program explains the significance of this symbol of Indian culture through the story of Ganga, the River Maid and compares it to the Greek Persephone legend. In comparing the two, the moral quality common to Indian legends is brought out.

An exerpt from the great Indian epic, the Mahabharata, Yudhisthira and the Faithful Dog illustrates a pattern of moral thinking, doing, and living that still exists in India. Knowing these tales and legends provides insight into the hearts and minds of our Indian neighbors and helps us understand their behavior.

3. THE WIT AND HUMOR OF INDIA

Through illustrated tales from the Buddhist Jatakas and the satires of the Hindu Panchatantra, we sample the laughter, fun, and joy of India. Tales of the "Scholars Without Common Sense" and the "Musical Donkey," cleverly illustrated and narrated, give insight into the Indian sense of humor. A more subtle Hindu tale shows how foolish are those who think they know all.

The legendary wit and wisdom of Birbal, aptly shown by a recounting of his tales told at the court of Akbar, reminds us of that of Aesop and La Fontaine.

4. RELIGIONS OF INDIA

Insight into Hinduism is given through legends of its Gods, which are illustrated by temple sculpture. The influence of the Muslim rule is explained and a romantic tale of the Taj Mahal is enacted. The influence of Buddhism in India is illustrated through the Buddhist tales. The place of Sihkism, Jainism, Christianity, and Zoroastrianism in India is also included.

5. THE DIVERSITY AND UNITY OF INDIA

Despite the fact that India has many different kinds of people, languages, customs, ways of life, and thought, it also has an overall unity. This program illustrates this unity in diversity and acquaints the viewer with the various religions through excerpts from the great epics, religious architecture, descriptions of festivals, language problems, and educational problems. It also promotes understanding of how the unity of the Indian way of life persists throughout time despite many conquerors and invasions.

6. BUDDHISM IN INDIA

This program describes and illustrates the beauty and compassion of Buddhism through tales, poems, and sculpture. The dramatization of the story of Gautama Buddha's life gives insight into his teachings.

7. INDIAN RELIGIOUS REFORMERS

India owes her persistent identity to her religion and that distinctive quality through which it assimilates all thinking brought into contact with it. Because of the flexibility and tolerance of Hinduism, it has absorbed many new ideas and reforms. This program relates the influence exercised by such reformers as Mahavira Vardhamana, prophet of Jainism; Kabir, who brought aspects of Islam to a new type of Hinduism; Nanak, who taught a purified form of monotheistic Hinduism; Ram Mohan Roy, who brought the ethical teachings of Christianity to Hinduism; Rama Krishna, who took experiences from life to illustrate moral and religious truths; as well as Vivekananda, missionary of Vedantic Hinduism.

Knowing something of these Hindu reform religions gives further insight into the complex, cultural, crazy quilt of India.

8. MODERN INDIA MOVES AHEAD

Despite a preoccupation with the traditional past so closely bound up with religious belief, India has become part of the modern world. Ghandi and Tagore, two figures which dominate the Indian scene of the 20th century, represent different but harmonious aspects of India. This program shows how their political "know-how" helped India emerge from the traditional past and laid the foundation for the modern welfare state. The important changes brought about by the Indian constitution and economic planning are illustrated and explained.

9. EDUCATION IN INDIA

Education in India has always had a highly religious cast. It was usually handed down from guru (teacher) to pupil through recitation of holy verses, legends, and epics. Relatively few persons were able to become educated. Scholarship remained in the hands of the priestly castes and a few privileged persons.

Modern times have brought an educational revolution to India. Despite enormous problems, India is now trying to become a working democracy through attempting to educate all of its people. Women are given equal rights by the constitution, and technological as well as liberal education is provided. This program illustrates the problems and progress involved.

10. INDIA--TRADITION IN TRANSITION

Still influenced strongly by religious tradition, India has moved to the modern world largely through the leadership of Ghandi and Nehru. Insights into the interests, outlooks, and political leadership of these two men tell the story of India's emergence from the stage of tradition and British rule to that of a modern, independent, democratic nation.

HOW TO SECURE THE INDIAN FABLES AND LEGENDS PROGRAMS

Schools wishing to secure the Indian Fables and Legends television series over their local ETV stations should contact the stations directly to request the series.

Videotapes may be borrowed from the Division of Communications for this purpose. Schools with closed circuit television systems should contact the Bureau of Mass Communications at the New York State Education Department.

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* Media utilization guides for these programs will be available soon in a supplement to this guide.

LIST OF PRODUCERS

(For more complete information on each CUE resource material, see the CUE "Do-It-Yourself" Guide.)

Atlantis Productions, Inc.
7976 Sunset Blvd.
Hollywood, Calif.

Asia Society
112 E. 64th St.
New York, N. Y.

Bailey Films, Inc.
6509 DeLongpre Ave.
Hollywood, Calif.

Book-of-the-Month
345 Hudson St.
New York, N. Y.

Stanley Bowmar Co., Inc.
12 Cleveland St.
Valhalla, N. Y.

Brandon Films, Inc.
200 W. 57th St.
New York, N. Y.

Caltex Company
380 Madison Ave.
New York, N. Y.

Churchill Films
6671 Sunset Blvd.
Los Angeles, Calif.

John Colburn Associates, Inc.
1122 Central Ave.
Wilmette, Ill.

Columbia Records
799 Seventh Ave.
New York, N. Y.

Contemporary Films, Inc.
267 W. 25th St.
New York, N.Y.

Coronet Films
65 E. South Water St.
Chicago, Ill.

Cultural History Research
Harrison, N. Y.

Curriculum Materials Corp.
1319 Vine St.
Philadelphia, Pa.

Walt Disney Productions
16mm Film Division
477 Madison Ave.
New York, N. Y.

Encyclopedia Britannica Films
1150 Wilmette Ave.
Wilmette, Ill.

Film Associates of California
11014 Santa Monica Blvd.
Los Angeles, Calif.

Firestone Rubber Co.
Akron, Ohio

Ford Motor Co.
Motion Picture Dept.
The American Rd.
Dearborn, Mich.

International Communications Foundation
9033 Wilshire Blvd.
Beverly Hills, Calif.

International Film Bureau
332 So. Michigan Ave.
Chicago, Ill.

Japan Information Service
235 E. 42nd St.
New York, N. Y.

Life Filmstrips
9 Rockefeller Plaza
New York, N. Y.

McGraw-Hill Book Co., Inc.
Text-Film Dept.
330 W. 42nd St.
New York, N. Y.

National Gallery of Art
Washington, D. C.

Sutherland Educational Films, Inc.
201 N. Occidental Ave.
Los Angeles, Calif.

United States Information Agency
Washington, D. C.

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1978	Alexander J. Allan, Jr., LL.D., Litt.D.	Troy
1973	Charles W. Millard, Jr., A.B., LL.D.	Buffalo
1970	Everett J. Penny, B.C.S., D.C.S.	White Plains
1972	Carl H. Pforzheimer, Jr., A.B., M.B.A., D.C.S.	Purchase
1975	Edward M. M. Warburg, B.S., L.H.D.	New York
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1977	Joseph T. King, A.B., LL.B.	Queens
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1976	Mrs. Helen B. Power, A.B., Litt.D.	Rochester
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1966	George D. Weinstein, LL.B.	Hempstead
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